N080-630 ERIC REPORT RESUME

ED 010 114 1-09-67 64 (REV)

TRADITION AND INNOVATION IN THE CRAFT OF ENGLISH--RECONNAISSANCE FOR A WAR ON AESTHETIC POVERTY.

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BOU05304 BEAVER COLL., GLENSIDE, PA.
NDEA-VIIB-502
BR-5-0276
-FEB-66 OEC-5-16-002
EDRS PRICE MF-$0.45 HC-$11.52 288P.

*ENRICHMENT EXPERIENCES, QUESTIONNAIRES, *INNOVATIONS, *EDUCATIONAL IMPROVEMENT, TEACHING PROGRAMS, COMMUNICATION PROBLEMS, MASS MEDIA, EDUCATIONAL PROBLEMS, PRIMARY EDUCATION, HIGH SCHOOLS, COMPOSITION (LITERARY), DISADVANTAGED YOUTH, *FILMS, FILMSTRIPS, RECORDINGS (PHONO-TAPE), *ENGLISH INSTRUCTION, GLENSIDE, PENNSYLVANIA

AN ATTEMPT WAS MADE TO REPORT WAYS OF ACCELERATING INNOVATION IN THE ENGLISH TEACHING. THROUGH A SERIES OF QUESTIONNAIRES TO STATE EDUCATION DEPARTMENTS AND A MAILING LIST OF OPINION LEADERS, PRIORITIES WERE ESTABLISHED, AND INNOVATIVE AND UNDERUSED PROGRAMS OF VALUE WERE COLLECTED. THE STUDY ALSO ATTEMPTED TO LOCATE REASONS FOR THE UNSATISFACTORY RESPONSE OF THE HUMANIST TO MASS EDUCATION AND COMMUNICATION, AND SUGGESTED A FEW SPECIFIC WAYS THAT THE HUMANIST COULD UTILIZE MASS COMMUNICATION TO HELP SOLVE THE PROBLEMS OF MASS EDUCATION. TWO RADIO SERIES--"TALKING SENSE" AND "LITERACY 1970"--(EACH CONSISTING OF THIRTEEN 15-MINUTE INTERVIEWS AND CONVERSATIONS) WERE APPENDED TO THE REPORT. THIS STUDY ALSO INCLUDED THE RAW MATERIALS FOR SOUND FILMSTRIPS AND FILMS (TRANSPARENCIES, TAPE, AND FOOTAGE) ON TWO CRITICAL PROBLEMS--TEACHING THE DISADVANTAGED IN PRIMARY SCHOOLS AND TEACHING GENERATIVE RHETORIC IN HIGH SCHOOLS. IT WAS SUGGESTED THAT FURTHER FUNDING BE MADE AVAILABLE TO FINISH PRODUCING THESE TEACHING MATERIALS AND THAT THEY BE MADE PROTOTYPES FOR SERIES. (GD)

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Title VII - B-502

50276

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TRADITION AND INNOVATION IN THE CRAFT OF ENGLISH:

RECONNAISSANCE FOR A WAR ON AESTHETIC POVERTY

PATRICK D. HAZARD

> It may thus be well to make a reconnaisance; to go from place to place, surveying the field from different angles and levels, now far, now near, that we may form a reasonable notion of what it all portends, and how and why this crisis has come upon us -- this cataclysm of birth.
>
> Louis Sullivan, Democracy: A Man-Search, p. 4

> The future cannot be predicted, but it can be invented.
>
> Dennis Gabor, Inventing the Future

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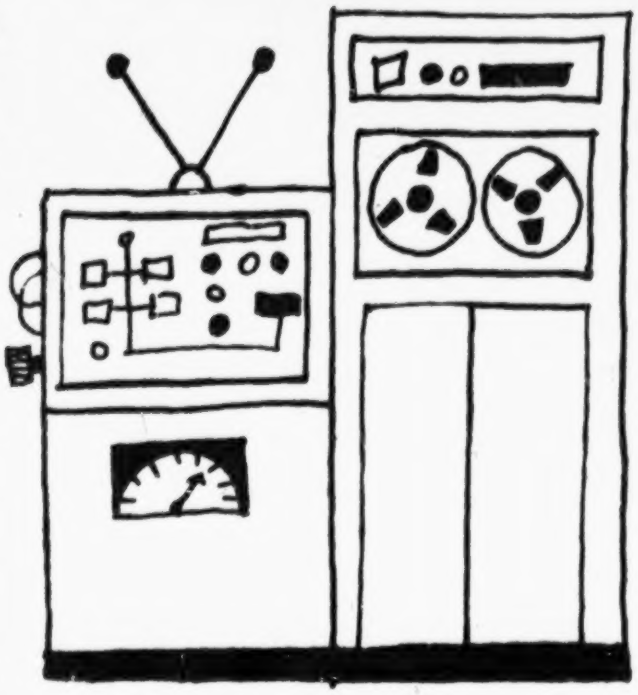
February 1966

USING NEWER FACULTY TO TEACH ENGLISH



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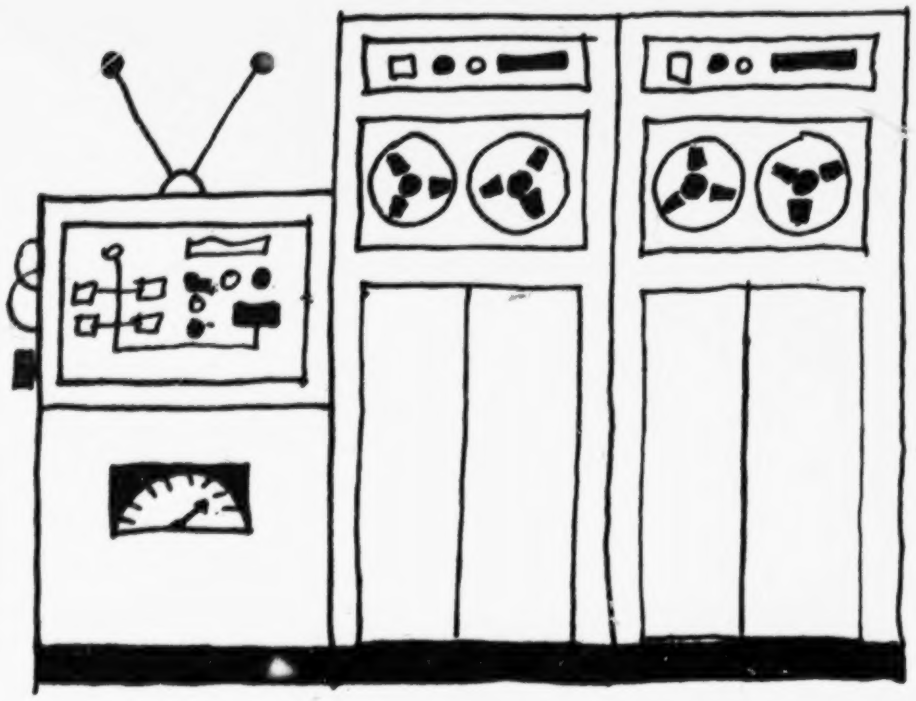

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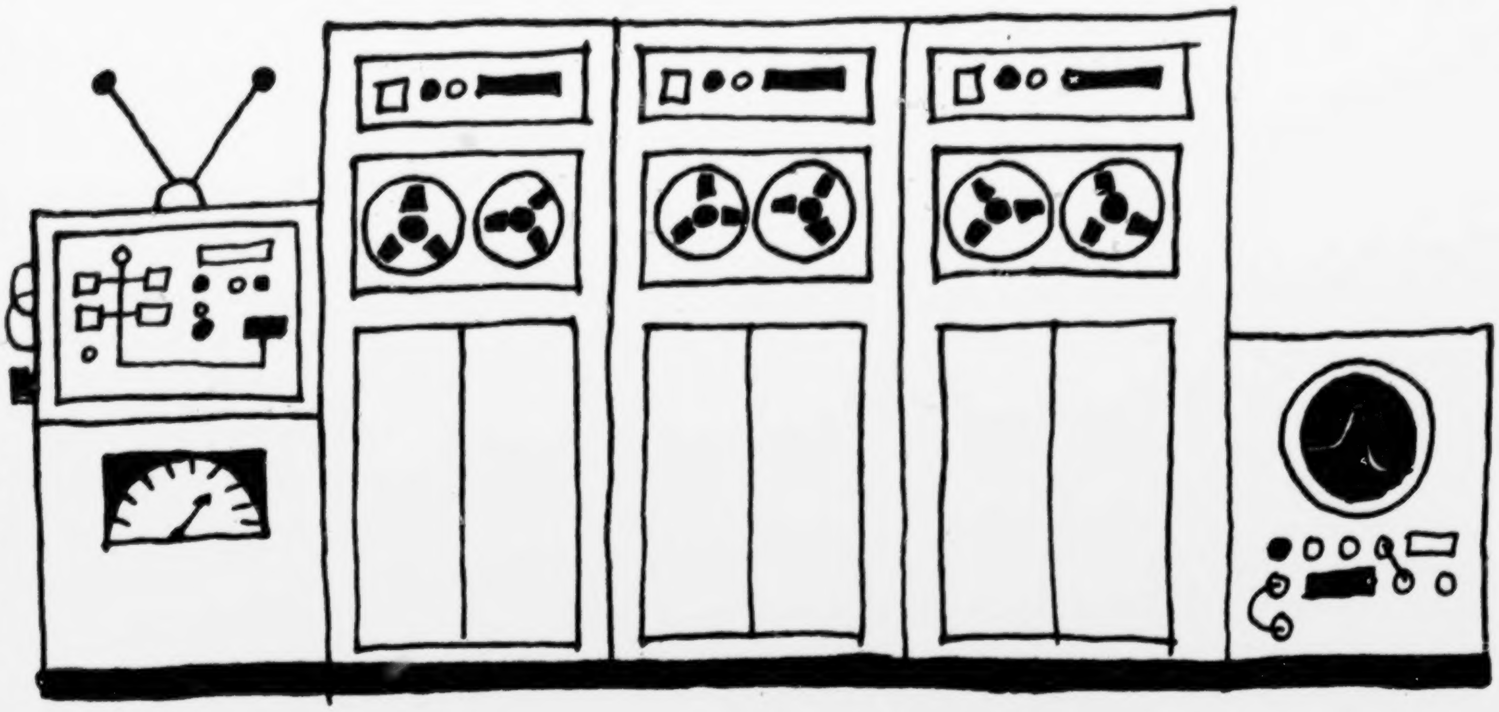

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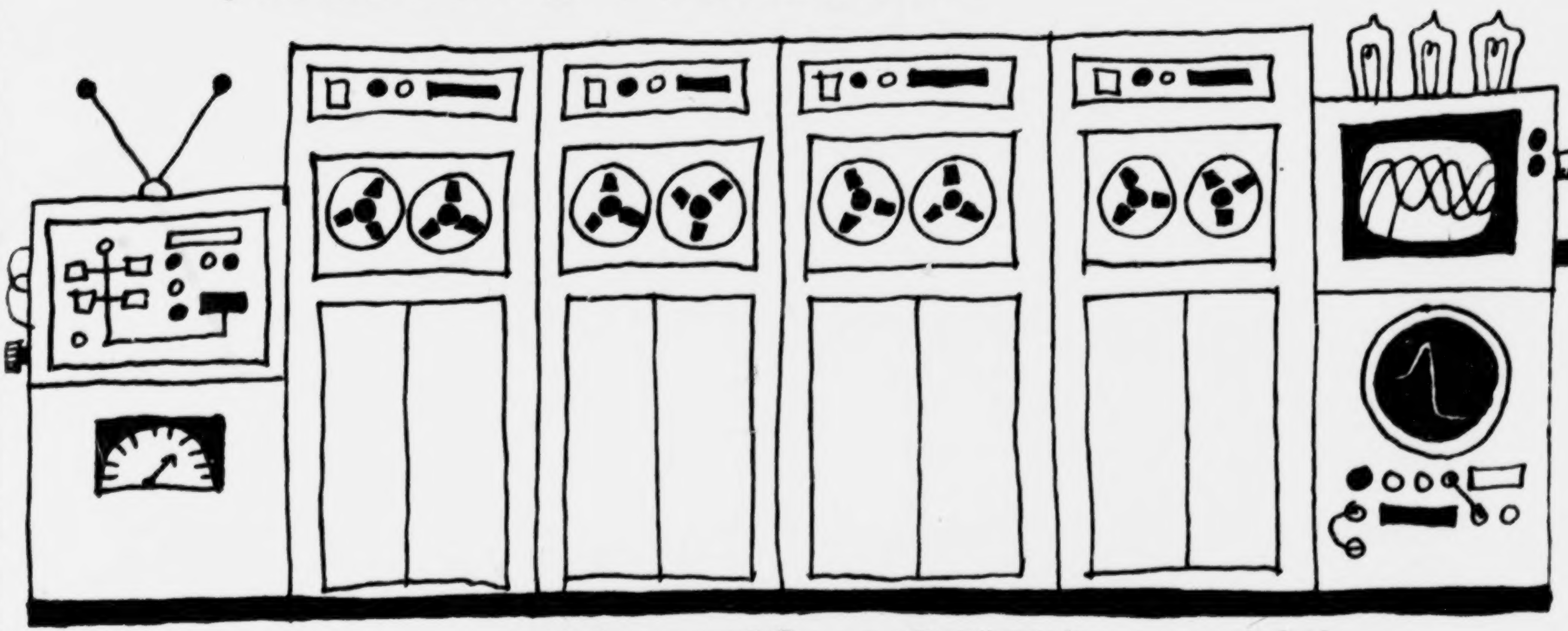

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(To Be Sent Separately)

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I. INTRODUCTION: APOLOGIA FOR A MANIFESTO

A Heady Challenge

The report which follows describes an odyssey which began two years ago on Market Street in San Francisco, where the National Council of Teachers of English was holding its annual convention. Professor Erwin Steinberg, then director of Project English, asked me point blank how I would like to make films for the U.S. Office of Education on new and promising techniques in teaching English. Inasmuch as every aspiring filmmaker is looking for angels, his question found an eager affirmative.

A Pragmatic Response

Between that heady moment of promise in San Francisco and my first meeting with Dr. Thomas Clemens of the U.S. Office of Education Media Dissemination Branch (sociological qualms), I had some soberer second thoughts. True, I wanted very much to be a practicing filmmaker. True, since I began teaching English in a seventh-grade English-Social Studies program at East Lansing (Michigan) High School in 1952, I had been a fiery believer in educational innovation in my chosen craft of teaching English. But my apprenticeship -- two years at the tenth and twelfth grades at East Lansing, a summer stint at Columbia University's Teachers College, and a year as an instructor of freshman and sophomore English at Trenton (New Jersey) State Teachers College -- had given me many misgivings about "aids" in general, and the films, so-called, which were being used specifically in support of the English curriculum. I tried to express these misgivings in "The Public Arts" department of The English Journal when I argued we needed "printed aids" (good criticism) to the newer media which dominate the popular consciousness perhaps more than we need (if at all) the near- and non-films which (I began to believe) infested our curriculum.

Standards in Popular Culture

Moreover, a Fund for the Advancement Fellowship in 1955-56 to study the popular culture industries in New York City convinced me that our received cliches about the anti-cultural biases of the people who run our secular media were not wholly relevant. Indeed, as I watched

Life's Art Editor Bernard Quint lay out a weekly issue with Managing Editor George P. Hunt, far from feeling contempt, I began to wonder if there wasn't really more taste-making going on in Rockefeller Center than in most classrooms. The standards were higher, the talents were greater, the desire to move ahead of rising levels of American taste was unmistakable in the integrity of its conviction. As I talked with Richard Griffith, the film curator of the Museum of Modern Art, I discovered there were institutions outside the academic establishment which were more coherently and intellectually imaginative than a great many formal educational institutions. And because the Ford year off the line allowed me, say, to watch TV director Arthur Penn give preliminary collaborative shape to an original teleplay by Abby Mann in the off-hour quiet of the Roseland Ballroom, I simply could never accept any longer the unearned sense of superiority the American intellectual feels (not thinks) about the new media.

The Paradox of Academic Ignorance

Indeed, I began to wonder if the death of indigenous drama on American television was not as much a result of the bad thinking we academicians brought to the rise of the new medium as to the bad finagling of the Hollywood speculators who gave the overt coup de grace to a promising minor art form. Life of the new kind we disparagingly and despairingly call mass culture, I learned that year in New York, has more in it than we ever dreamed of in the facile philosophies of our Faculty Clubs.

In 1957-59, as holder of a Carnegie Post-Doctoral Fellowship at the University of Pennsylvania, I got further perspective on the simple-sounding task of "using the newer media to teach English." There I developed a new course to examine, Socratically, what the new forces of mass production and communication had done and were doing to the quality of American life. My essential conclusion was that the humanities in mass education were radically out of sync with the kind of aesthetic and moral decisions this new kind of society exacted from the common man. I pondered the paradox that the most useful analyses of these new conditions had been extra-academic (e.g. Gilbert Seldes's The Seven Lively Arts (1924) and Lewis Mumford's Technics and Civilization (1934)). More exasperating was the observation that it wasn't until a full generation later that the best academicians began to give as equivalently valuable perspectives on the new human milieu -- e.g. John Kouwenhoven's Made in America: The Arts in Modern Civilization (1949) and Henry Nash Smith's Virgin Land: The American West as Symbol and Myth (1950), to suggest two intramural works which have conditioned all of my subsequent observation and speculation.

In 1959-61 I then had the good fortune to work with one of the intellectual pioneers of an adequate humanistic criticism of popular culture, Gilbert Seldes, in organizing the Annenberg School of Communications at the University of Pennsylvania, a graduate school intended to employ the intellectual and imaginative resources of the humanities in preparing professionals for responsible craftsmanship in the newer media. That opportunity provided me an invaluable education in the complexities of involving Ivy traditions with the crass realities of popular culture.

A further perspective on the troubling ambiguities of civilizing the newer media by using them for humanistic purposes came in 1961-62 when I became first director of the Institute of American Studies at the East-West Center of the University of Hawaii. My task there was to encourage academicians to use the newer media to interpret the meaning of American civilization to Asian nationals learning how to modernize their countries under U.S. fellowships. Just as one never really knows a poem until he tries to teach it, so one does not truly comprehend his own culture until he tries to explain it to a more or less unsympathetic foreigner.

Most recently, I have been chairman of the English Department at Beaver College, where I have returned to the teaching of American literature, the subject for which my graduate training prepared me, and which my interim commitment to the bog of mass culture unhappily has kept me from -- given the narrow biases of the departmental system. There, ironically, in the freedom of an unbureaucratized liberal arts college, I have been most free to pursue the innovations my interdisciplinary degree in American Culture (Western Reserve, 1957) -- with two fields in American Literature and one each in American philosophy, art, and history -- had encouraged me to pursue.

This thumbnail academic autobiography is not idly prefixed to this report. I regard it as a _catalog raisonné_ of my biases as well as my (perhaps) useful differences. I suspect a report which goes so much against the grain of what _is_ in humanistic education in America will be more understandable if not more credible if the writer suggests the intellectual itinerary which prompted him to bring back such a minority report.

The Vices of Empiricism

For it was this academic hegira, neatly balanced (I like to think) between the world of affairs and the realm of ideas, which is ultimately responsible for the speculation that follows. I say 'speculation' advisedly, for as an undergraduate philosophy major at a Jesuit institution (University of Detroit, 1949), with some graduate training and a continuing interest in the philosophies of history and of science, I also believe that our enterprise is insufficiently theoretical, even, God save the un-American remark, excessively empirical and anti-metaphysical. This philosophical naiveté, in fact, shows in the helter-skelter of our approach to many problems, including using newer media to teach English. My training and my hunches make me question rather fundamentally the ad hoc quality of most American educational innovation. Our virtues are our vices, however; and while flying by the seats of our pants has paid off handsomely in some sections of American life, it has, I should argue here, failed signally and abysmally in others, in fact in our very own field above all.

This instant vita, then, is more than preliminary attitudinizing. It explains, for example, why I rejected the original proposal of the U.S. Office of Education — that I simply make films spreading the good word of significant innovations in the craft of English. In my judgment, each message demands a particular medium or array of media, for maximum effect. This is an aesthetic issue of the first order, and one which should interest English teachers intrinsically, this act of judgment in deciding which manner most suits the matter at hand. I agreed, then, to address myself precisely to the problem of which media were right for which messages under certain circumstnaces.

A Multi-Media Report

This "report," then, may appear strange in its form as well as in its contents. Since its rationale was the quest for ways of accelerating innovation within the craft of English teaching, it is appropriate that it should include new, or at least underused, ways of reporting. Hence, appended are two radio series, "Talking Sense" (13 fifteen-minute interviews recorded at the Ninth International

Conference on General Semantics), and "Literacy 1970" (13 fifteen-minute conversations with leading policymakers in English); both series have been presented to the National Educational Radio Network (NER) with the expressed hope that such series can become a pattern for NCTE-NER collaboration in the future. This report also includes the raw materials for sound filmstrips and films (transparencies, tape, and footage) on two critical problems -- teaching the disadvantaged in primary schools and teaching generative rhetoric in high school. Preliminary screening of these materials by U.S. Office of Education officials in Washington makes me hopeful that funds will be given to finish producing these teaching materials and that they will become prototypes for series.

An Idea Bank for English

Through a series of questionnaires to state education departments and a mailing list of opinion leaders in the National Council of Teachers of English, we have identified a group of teachers like Thelma Hutchins teaching Detroit's disadvantaged at the primary level and Russel Hill teaching generative rhetoric at the secondary. Their idealism and their styles need to be known in the profession, both to teachers already at work through national conventions, local conferences, and departmental meetings, and through teacher education courses. We hope the Hutchins and Hill projects will be promptly approved so that we go back to our Idea Bank and get more fresh ideas circulating in our craft through photoessays, filmstrips, 8-millimeter film loops, and 16-millimeter sound movies. I would suggest also that we not limit circulation to educational media. Just as English teachers begin to realize that the most "educational" films are sometimes showing at the local theatre or on television, so our story of educational innovation increasingly interests the public at large.

Long Range/Short Range

In this report I have tried to do two different but related things: to dig for reasons for the unsatisfactory response of the humanist to mass education and communication; and to suggest a few very specific ways that the humanist can begin to use mass communication to help solve the problems of mass education. Both perspectives are essential. The first is long-range; the second, immediate. Without the former satisfactorily analyzed, we shall never establish a wiser relationship between mass education and communication; without the latter we shall never really have confidence in mass communication as a legitimate part of the humanistic enterprise.

I have been in the humanists' orbit long enough to know the risks I take in pushing candor to the limits in this report. On the one hand, I know that the educator-audio visual group will find unconvincing my conviction that only really serious art, firmly confronted, can unleash the human energies needed to extricate us from a depressing array of morasses. On the other, I know that the humanists' century-long sneer-in at mass communication ill disposes them to see in the media as art authentic solutions to frustrating educational dilemmas.

I'm sorry. That's the way it looks to me: the breach between the sentimentalists who run things in America and the predetermined idealists who feel we're already too ruined to worry is exactly the cleavage this essay proposes to diagnose. Had I not the precedent of the irrelevance of the 17th-century British university intellectuals as well as the firm conviction that America has become a middle-class ancien regime run by what C. Wright Mills called crackpot realists, I should not risk the hubris this essay seems to imply. So be it. This is the way I see it.

Beyond Bureaucratese

I have written this report as a personal essay as an experiment in bureaucratic communication. Having been so appalled at the newspeakishness of bureaucratese, I now run the risk of seeming impertinent. Others perhaps will find a happier medium than either. My only regret is that resisting committee-like diction tends to obscure the contribution of John Bigby to the report. A former mass media student of mine at the University of Pennsylvania, he has been teaching English at Santa Rosa (California) for several years, thus possessing a rare combination, solid training in the liberal arts with an adventurous approach to mass communication. He has been indispensable every step of the way. And Judith Quigg showed in her work as project secretary that the more responsibility one gives undergraduates, the more they relish taking, a phenomenon our educational routines don't take nearly enough note of. I should also like to thank the administration of Beaver College, especially Dean Margaret LeClair, for extending the greatest latitude to us in the execution of our project.

Patrick D. Hazard

30 Août 1965

Place de Fontenoy

UNESCO

N.B. Part II, "Strategy," is possibly too ambitious an effort to explain for myself and other English teachers why the humanities are so estranged from mass society and mass education. There is so little of this kind of speculation that everyone ought at least to try to define the issues as I have here. The naturally skeptical are advised to begin with Part III, "Tactics," which is concerned with setting priorities in a war on aesthetic poverty. Part IV, "Logistics," tries to anticipate road blocks and practical difficulties.

II. STRATEGY: THE BATTLEFIELD AS (NOT OFTEN) SEEN FROM AN IVORY TOWER

Humanist scholars have been accused of being overly genteel, contemptuous of popular culture, snobbish and anti-democratic after the fashion of their aristocratic Renaissance progenitors, backward looking, hostile to the present, fearful of the future, ignorantly petulant about science, technology, and the Industrial Revolution -- "natural Luddites." "It is a sad thought indeed that our civilization has not produced a New Vision," a modern technologist complains, "which could guide us into the new 'Golden Age' which has now become physically possible, but only physically....Who is responsible for this tragi-comedy of Man frustrated by success?...Who has left Mankind without a vision? The predictable part of the future may be a job for electronic predictors but the part of it which is not predictable, which is largely a matter of free human choice, is not the business of the machines, nor of scientists...but it ought to be, as it was in the great epochs of the past, the prerogative of the inspired humanists." (Dennis Gabor, "Inventing the Future," Encounter, May 1960, p. 15.)

Scholars in the humanities may modestly reject the suggestion that they can ever be the inspired prophets of a new age. But their scholarship is essential to enable us to distinguish the inspired prophets from the fanatical Pied Pipers.

-- Richard Schlatter, general
editor, The Princeton Studies:
Humanistic Scholarship in
America, in Walter Sutton,
Modern American Criticism

The Arts are for all, like the bluebells, and not for the few. They should become, in some form or another, common in an uncommon way, in the home, in the school, in the church, in the street, and in the parks where man sits to think and look around. They must be brought among the people so that man may become familiar with them, for familiarity breeds, not contempt, but a liking.

-- Sean O'Casey, "The Arts
Among the Multitude"

The Absence of Vision

What one misses most in the humanities today is some sense of the possibilities in industrial civilization. Where are our dreamers? Perhaps in over-compensation to the ad-men and politicians who flood us with four-color cliches about progress, the humanist effects a posture of disenchantment. Yet his tradition is one of hope, of conserving man's wisdom so that he can live more fully as a responsible individual. And an individual becomes responsible only by choosing wisely within the institutions of his own time and place.

vide Wordsworth's "Intimations Ode" and Norman Mailer's *Cannibals and Christians*

vide Coleridge's "Dejection Ode"

There is a kind of instant defeatism in the humanities today which teaches students to despair about achieving the good life within mass society before they've ever tried to grapple with it themselves. All the tremendous energy invested in criticism and scholarship cannot disguise the thinness of purpose endemic today. There is almost no vision at all to speak of; a kind of apocalyptic torpor defeats us before we begin. Above all, we never ask if what we *do* do is the best thing to be doing.

In 17th-century Britain the university was out of the running. The forces that made modern Britain possible were extracurricular, so to speak. The superiority of Shakespeare's drama to that of the university wits may stand as a symbol of the paradox that there was much more energy and excellence within the secular society of London businessmen and scientist-inventors than in a university system paralyzed by its own self-imposed burdens of irrelevant learning. I wonder if the modern American university doesn't provide an analogy. The men giving our world what humane shape it has are extra-academic -- Charles Eames, Minoru Yamasaki, Michael Roemer, Victor Gruen, Eliot Elisofon. Some sectors of the university have tried to find a place for this kind of creativity on campus. Can the humahities do so too?

America as an Ancien Regime

Perhaps our paralysis, our lack of liberating vision, is due to America's having become an ancien regime. In the nineteenth century, of course, we defined ourselves as a nation precisely the opposite of the established order in Europe.

No classes, no established churches, no royalty or aristocracy. We were a virgin land for a new Adam. Our chamber-of-commerce rhetoric still talks as if that were the case. But we have settled into a very hard-to-disturb middle-class *ancien regime* -- with Big Labor, Big Government, and Big Capital making fresh looks and fresh starts in our major institutions exceedingly difficult to bring about. Perhaps the way out of the impasse can only come through the civil-rights kind of protests Martin Luther King and the Berkeley dissidents, in their various ways, have demonstrated. That surely is the hard way. I think the humanist, if he would, could start a safer course of action. Perhaps we need to redefine the humanities so as to include courageous actions as well as courageous thoughts. The new Arnold must teach the untutored the best that's been *thought* and *done* in man's past. Perhaps we're too logocentric.

very derivative vide R.W.B. Lewis' The American Ad

cf Mort Sahl's Disestablishmentarianism

"Where are our dreamers?" (p. 7)

Mathew? But he had a public essayist mentality!

Self-Examination of the Humanist

We have overflowing libraries of materials explicating this poem and studying that minor writer. But we look in vain for humanists analyzing their own establishment -- in the way Lionel Trilling does, for example, in "The Two Environments: Reflections on the Study of English" (Encounter, June 1965). What the humanities need more than any other single thing is such articulate self-scrutiny. I suspect we would find that an inquiry into what literacy and cultivation really amount to in the modern world, and how they can be best achieved, would lead to some rather radical departures both in what was researched and what was taught in our discipline. We have left the most basic questions (about pedagogy, mass media, creativity, community, collaboration) to the educationists and sociologists. Is it any wonder we're dissatisfied with the results? We should be dissatisfied first with ourselves.

Scholarship for Its Own Sake

The usual postulate that scholarship is its own excuse for being, that knowledge is intrinsically valuable, that to know is by definition a humanizing activity, has so much truth in it that it fast becomes a binding cliche. So we ought really to question it candidly, playing devil's advocate, to recover the truth from beneath its cliche cocoon. In the first and best known formulation, the Aristotelian, man was regarded as a being with a nature in which the desire for knowledge was a potentiality which had to be actualized to perfect a man's "true" nature. This concept of man conveniently ignored the slaves who funded the knowing leisure of a few, and grossly underestimated the psychological and sociological purposes of knowing as a human activity at any point in time. The Christian synthesis added the conviction that the fullest human knowledge had to await the good fortune of the Beatific Vision. Sub specie aeternitatis, moreover, no single secular act of knowing really counted for much, except insofar as it prefigured the sacred knowledge of the Supreme Being reserved for the Elect in eternity. Both traditions, pagan and Christian, tended to regard truth in relatively static terms, as a kind of Veracity Bank of already existing truths from which you made withdrawals. These static conceptions of truth still, it is discouraging to consider, determine the structure of most of our curricula. That is a primary cause of the pathetic waste and frustration of much mass education.

The emergence of the modern world based on a new technology was prefigured by the Baconian imperative that knowledge is power. To understand nature (with a small, non-metaphysical "n") was to control her. Man's desire to be on top of things, rather than any abstract need to fulfill his Nature, explains the value of knowing in human and social terms. The expansion of formal education was predicated in large part on preparing most people for participation in this new world of technological control. The utilitarian synthesis devised a felicific calculus aimed at insuring that the greatest number (i.e., more than the reigning businessmen) had the greatest happiness on this earth.

The crisis over religion and science in the nineteenth dentury had many repercussions (still only partly understood) on both the higher learning, popular education, and the relations that exist between them. (A principal one was the desertion by university intellectuals of a popular education crippled by a consensus of conservative religiosity.) The pragmatism of John Dewey, one such intellectual who refused to abandon the schools to the caprices of an anti-intellectual establishment, "constructed" a philosophy which defined truth as the solution to individual and group problems. Inasmuch as the problems would be constantly changing, one "knew" provisionally -- each unique problem presenting an unprecedented challenge to the intellect. Some knowledge in such a view is inherently obsolescent; the most unintelligent thing an individual can do is to decide that the repertoire of truths he has discovered is adequate, fixed.

Indeed, the whole range of assumptions Suzanne Langer explored in Philosophy in a New Key amends in quite dramatic ways earlier conceptions, from Aristotle on through the British empiricists and positivists, of how an act of knowing is constructed. There was a much greater role for the knower in this stream of knowledge; he constructs theories whose symmetry he tests against the ever-changing flux of reality. There was no longer a right way of knowing; reality is an inexhaustible array of perceivable relationships. Knowledge is no longer True, with a capital "T"; knowing becomes, now, a more or less adequate scanning of a changing terrain of marvelous complexity.

The Epistemological Crux

I would argue that the biggest single cause of the two-cultures controversy is this epistemological one. Scientists have been taught, by the internal logic of their scholarship, to accept a dynamic view of knowledge. Humanists, in many cases intellectual expatriates from a science-dominated world, view their work in the old static categories. "Any knowledge is worth pursuing for its own sake" is an operational definition of pedantry. For the sophisticated perception of hierarchical differences in value is precisely what the humanities are about. But outmoded epistemological assumptions neutralize the humanistic enterprise at its very center.

Zacharias Is No Accident

The same line of speculation explains for me why the scientist (*vide* Zacharias *et al.*) has had the wit and commitment to invest considerable time in high-school curriculum reorganization. The discovery method is basically an application of the new epistemology to school behavior. That the humanities by comparison have managed only the feeblest kind of retrenchment and tinkering derives ineluctably from their unconscious adherence to an outmoded theory of knowledge. This is a galling irony.

For Knowledge is not, in the Socratic sense that the humanist respects, valuable for its own sake. It is precious instrumentally, as it helps to clarify and cultivate judgment. Ripeness of judgment -- moral, intellectual, aesthetic -- is all. And for the humanist to do what he eventually must do in the reconstruction of common school education, he needs to scrutinize his own inadequate epistemology -- which tempts him to think in terms of Great Books (the secular equivalent of Revelation) instead of in terms of maturing individuals who become more and more autonomous as a teacher puts more readers into fuller possession of a complex work. This process is exhausting and fraught with ambiguities in a mass culture which tries to grab greedily at culture's outward signs for status instead of patiently cultivating those inner graces which are not even negotiable at all in monetary terms. The process has in fact been so discouraging in America in the past fifty years that many humanists no longer believe they *can* cultivate the masses. So a kind of Regents syndrome has taken over -- test the memories of the slobs on the surface knowledge they'll soon forget anyway; their judgments are incapable of cultivation.

Perishing While Publishing

Scholarship is vitiated by a parallel defeatism. For one thing, if we followed the discovery method in our own work, the Alexandrianism of much of our scholarship would be displaced by adventuresome speculation conditioned but not strait-jacketed by the fullest possible knowledge. Our work would then become rationally subjective rather than objective in a pseudo-scientific sense. Trivial scholarship should be sneered down by a confraternity with pride in its work. Yet today humanists who deride the secular world for other-directed men freely confess to elephantiasis of their own bibliographies. Why? To placate deans they profess to despise (who are the promoters but those too eager for promotion, too willing to compromise their [putative] high standards to get on the assistant-associate-full professor treadmill at a D-C-B-A-AA school, and so on into the surrounding gloom!). What would happen if professors conducted a psychological sit-in on these demeaning pressures?

Epigoni Must Go!

The first thing that might happen would be a decline in epigonism. Humanists might see that interpreting the implications of the knowledge that they have accurately established is an essential aspect of the humanistic transaction. Too many humanists exhaust themselves preliminarily in data gathering. Knowledge remains cloistered, uninvested in the moral and aesthetic decisions of extra-academic life.

One cannot sufficiently understand the crisis of English studies in contemporary America if one does not search out the "logic" of its anomalies in the history of humanistic studies. Until almost yesterday, a kind of Malthusian fear has inhibited the humanists' action vis-a-vis the creative life of his own times. He has been anxiety-ridden about the precariousness of high civilization. (Characteristically too he succumbs easily to the hubris that his study is, if not civilization _per se_, then at least its apogée.)

Cultural Malthusianism

The Malthusian anxiety is the fear that the population of barbarians is always jeopardizing a bare margin for survival; high culture is perennially vulnerable to those Visigoths forever poised at the outskirts of the City, ready to plunder and despoil as soon as the Elite Guard drops its standards an inch. This Victorian melodrama still vitiates the humanities' posture towards the creative life of our own times. Letting in a few creative writers who use traditional forms, however, is no adequate answer. The university should cultivate standards in the popular forms of its civilization.

The sentimental democrats who construed mass media (_vide_ "audio-visual aids") as easy solutions to tough problems have thrown the humanist off track by their untenable programs. Comfort and ease are not the reasons for integrating the new modes of communication into the instructional process. Eloquence is. We need to remember the Horatian dictum of literature as both *dulce et utile*. In trying to justify the inclusion of, first, vernacular and, then, contemporary literatures into the university curriculum, the humanist fell into a trap of cultural Jansenism -- his subject had to look tough enough to compete with the sheer drudgery of Latin and Greek translations. The whole apparatus of established tests, unabridged dictionaries, concordances, *et alia*, makes the true-blue humanist suspicious of a literature which is not only immediately comprehensible to a dullish undergraduate, but affords him intense intellectual pleasure as well. To one who has Ph.D-eified himself by submitting to a series of obscurantist rites of passages, this seems grossly unfair. *Serious* literature, after all, ought to hurt some. But students balked, and demanded successfully, as Lionel Trilling has lately pointed out, the inclusion of contemporary literature in the curriculum. You might say they conducted a successful snore-in.

Aesthetic Jansenism

The audio-visualists offered aids, anodynes, as it were, to deaden the pain the humanist felt compelled to inflict. Their whole cold war needs a re-examination, it seems to me. The humanist had too little faith in man -- inheriting Manichean dispositions that suggested man had to be flogged (metaphorically) into whatever virtue he might briefly achieve. The audio-visualist is an archetype of the modern corrupted by a technological hubris, confident that his machine can do almost anything. This very schizophrenia is what we are most concerned with in our essay. Our suggestions mean to heal the psychological division which paralyzes so much in contemporary education.

The humanist must renounce his pedagogical theories based on fear and punishment. We must disavow the assumption that most men are ineducable. Indeed, when one looks at the wasteful way we have turned humane studies into mazes meant to intimidate in the past, we're lucky as many people stayed with us as have.

The Imperative of Prudence

A professional wise man who is consistently foolish and imprudent is a failure. Hence the humanist's shamefully low batting average as a source of intellectual counsel and moral support for the common schools in America is not just a "too-bad" thing; it is a scandal, however repressed. And the "Johnny-can't-read"-come-latelies are involved in a monstrously unfair case of projection. They try, unconvincingly, I should hope, to blame our collective myopia on the mote in a schoolmarm's eye, when it's the beam in their own which has really muddled matters.

Humanists Killed Progressive Education

Progressive education, it is argued here, failed because it was either scorned or ignored by the humanist establishment. If one proposed such a marginal speculation before World War II, it could have been dismissed with indifference. But the successful experience of rapid language teaching through the oral-aural method was essentially a belated, even unacknowledged, intellectual victory for the principles of progressive education. There were, of course, other reasons for the failure of that educational strategy. The general anti-intellectualism of American society, for example, did not sustain extra muros the Socratic examination of life which Dewey outlined in his Reconstruction of Philosophy. That anti-intellectualism derived essentially, of course, from the activist traits of our frontier past in which doers eclipsed thinkers, where Edison and Ford put Henry Adams and Henry James totally on the periphery of American consciousness. Moreover, the side effects of rapid industrialization tremendously accelerated the forces eroding those traditional values the classroom rather futilely attempted to inculcate. Mass production made the automobile infinitely more attractive to the teenager; mass communication esteemed the popular entertainer as hero in so formidable a way that the teacher came to be regarded as a drudge, his tasks as ones easily ignored or given mere lip service. This is to say that when the intellectual and imaginative climate of the economy of abundance glorified insistently a kind of callow consumer hedonism, Dewey's program of making the common school a vehicle for humanizing industrial society could not succeed without the moral support of the Academic Establishment. It may even have failed with the help of the university humanist. Without it, one could scarcely expect anything but what has happened.

The Trivialized Common School

The emergence of our kind of Educational Establishment in America, with its institutional structure of schools of education, state departments of education, and local superintendents, is conceivable only in the absence of those intellectual resources perhaps only the university humanist is able to provide. The trivialization of the common school -- with home economics, driver education, and a cheerleader-football coach mentality -- is then as much a result of the bad faith of the humanist as of the bad ideas of the educator,

Some humanists argue that their first duty is to their research, narrowly defined -- that it is even weird to propose that, say, a specialist in medieval literature have a sense of commitment to common school education. But this failure of vision itself suggests just how far we have yet to go to comprehend the crisis facing humanistic education in America. The cruel paradox of poverty amidst progress, of a brilliantly productive "pure" research in the humanities in America co-existing with the imminent disaster of our center-city schools, is a measure of the severity of the crisis.

When Arnold, a titular deity of the humanist, insisted that men be taught the best that has been thought and said, he went on to argue, so that a fresh stream of new ideas could be brought to bear on the problems of modern society. Unfortunately for all of us, professional humanist and common man alike, Arnold's program is only half undertaken in our universities. The tougher half of the assignment, of providing a fresh stream of ideas on the anomalies of the human situation in contemporary America, has never really been undertaken. Perhaps it has looked too political, as indeed it may well be, for the humanist to stopp to conquer. The result has been a tradition of easy alienation, of unearned superiority to the vulgarity and destructive conditions which make up metropolitan life in American schools and cities today.

Gadflies, Manques

This is not, of course, to argue that the humanist should succumb to the destructive tendencies in American life. Far from it. What is really deplorable about the humanities are its gadflies, manqués who never sting, who merely buzz among themselves at English Department meetings and in Faculty Clubs about the withering vulgarity of mass culture. That disparity between ideal and reality is surely unworthy of the tradition of engaged intelligence the humanities are supposed to represent.

Nor does it mean giving up pure research for mindless activism, the aesthetic equivalent of political doorbell-ringing. That would be a stupid waste of talent. We have too little high talent as it is in the humanities, largely because academic imperialism and political egalitarianism have overextended as well as underfinanced our enterprise, and because our action-prone society attracts more of its vital talents into the secular sector of business and affairs than into our own. We need to husband the high talents we have. Mass communication indeed is one way to husband them.

Perfecting Texts or Men

But this kind of sulking in the tents of our libraries, which has ensued among some of us because the Federal Government won't prove its good faith by financing standard editions of major American authors, is, I must confess, discouragingly ungenerous. Do we lack perfect texts as much as we lack perfect confidence in the value of what we already know about Emerson, Whitman, and Thoreau for the empty minds of teachers and students lost on the battlegrounds of the contemporary American city? Prudence, after all, is supposed to be a primary effect of humane studies. Can we in all candor argue that catching compositors' errors in Hawthorne's ouevre has any meaning when we know full well that the centers of our cities have become uninhabitable? How perfect a text of "The Celestial Railroad" do we need to counteract the American innocence about progress which has led the cities to this impasse? One would suppose that it might be regarded as a failure in judgment to call a conference on the history of fire-fighting equipment in the midst of a conflagration.

Generators Without Flywheels

Since this indictment of the humanist begins to sound like a theory of diabolical conspiracy, let us pause for perspective. It is not argued here that every evil now bedeviling American culture can be traced to a defect in the professional humanist's mind and behavior. Far from that, it is precisely the sequestration of the humanists' energies from the major new institutions which set the direction and quality of American life which is the problem. These institutions can scarcely become civilized fast enough without the special talent of the humanist, of which the English teacher is the most numerous, and throughout the educational system, the most consistently conspicuous example. Our society needs the humanist badly, but it needs him where the action is, disturbing, testing, proposing alternatives. And, what is less clear to the humanist, he himself needs the activity of engagement to fulfill himself professionally. An isolated humanist is a generator without a flywheel. Despite our current canonization of Thoreau, Proust, and Kafka, alienation can never become a strategy, only a tactic which must be continually assessed for its current value as a way of civilizing society. We have fallen into the trap of thinking that in the wasteland of modern America one must be content to cultivate one's own kind of beanpatch near one's own kind of Walden Pond. This is to miss the moral implications of these minority reports on Progress; they are meant to shame or shock us out of our moral and aesthetic squalor, not to suggest that, finally, integrity is impossible in industrial society. In fact, the supreme irony seems to be the emergence of a jet-set professoriat which effects Jeremiah-like gestures behind the safe barricade of an expense account. It is perhaps past time that the humanist confront just how deeply he is implicated in the disorder he so rightly deplores. He is, indeed, with honorable suggestions, as contained by the larger Establishment of America as an ancien regime as his junior executive counterpart outside Academe.

The Corruption of American Individualism

It is really a waste of time, part of the outmoded *ad hoc* temper of the American pragmatist, to recommend innovations which safeguard the tradition of the craft of English teaching, if one does not comprehend fully how the excesses of American individualism have corrupted the humanist without his ever becoming aware of how he to worshipped before the Bitch Goddess Success.

There is so little innovation in English teaching partly because of the incentive system within the academic establishment. Junior professors do not do what their seniors do not expect. And those now senior did not do what their seniors did not expect when they were trying at the turn of the century and for two decades after, to establish "easy" vernacular literatures as fit subjects for scholarly study. And so, in the absence of difficult texts, they invented the Himalaya of pure research. As soon as it was there, they had, by definition, to climb it. No one ever stopped to question whether any and every peak was worth the effort.

Thqt kind of talk demoralizes the born mountain climber. Everyone assumed the study of modern vernaculars should be a similacrum of the pagan literatures recovered in the Renaissance. And since everyone wanted to be promoted as fast as possible, everyone assented to the unexamined premises. This has created the absurdity (recently observed by me) of very successful professors ashamed even to describe their doctoral theses, dismissing the curious with the crestfallen admission that they just did some Ph.D. drudgery they'd rather forget as intellectually and imaginatively unmentionable.

The Dissertation Stock Market

Some graduate students, less other-directed, have shrewdly played the academic stock market, hopping on the Faulkner bandwagon, or speculating on the Melville boom, so that the noble ambition of "a unique contribution to knowledge" has frequently declined to a choice of a topic "you can make a national reputation on." Such _arriviste_ acquiescence in cheap jobbing has created the paradox of a profession commited to the candid Socratic examination which is almost entirely innocent of self-examination itself.

The Over-Trampled Vineyard

The "publish or perish" scandal is a direct result of our not exorcising the idols of our own academic cave. Retiring MLA president Morris Bishop complained in 1964 that the vineyards of scholarship were suffering from an acute case of over-trampling. Little wonder. A false analogy from natural science has persuaded the uncritical that "pure research" in the humanities justifies any and every topic. Ironically, this "value-free" objectivity means in fact that wholly capricious reasons in fact set the research agenda: what a graduate school professor happens to be hooked on at the moment (for equally fortuitous reasons, probably), what fellowship seems graspable, what "unworked" (unworkable) papers happen to be at hand.

Only the fact that as Americans with a corrigibly innocent philosophical naivete we share the overly Empiricist temper of our society can account for the vineyard trampling some are beginning to question. In all truth it is not sour grapes to contend that humanistic scholarship cannot be value-free. And our lack of self-esteem vis-a-vis science only exacerbates the problem.

Value-Conscious Humanism

All the great ages and movements of scholarship and criticism have been value-laden, which is not at all the same as being trimmers of the truth. Take the Renaissance Humanities, for example:

> ...the humanists regarded classical antiquity as the most substantial summation of human experiences; but they were less concerned with placing it in a museum than with using it to revivify the present and the future. There is no humanism without this double movement: we seek to steep ourselves in the richest traditions of culture, in order that the still living sap may swell the life to be.
>
> -- Charles Baudouin, The Myth of Modernity (Allen and Unwin)

Or take Matthew Arnold. Raymond Williams has reminded us that we usually overlook the crucial clincher in that school superintendent's analysis of the travails of emerging mass education in Britain, in Culture and Society, pp. 114-115.

And surely no one would deny that the Eliot-Pound perspective which has dominated university English curricula in the past generation is permeated~~d~~ by a political and sociological program.

The semi-literacy of the hordes of "college" students now confronting the college English professor, we must remind ourselves, is one legacy of the alienation of the academic establishment from the development of the elementary and high school curriculum since the turn of the twentieth century. This alienation, we now begin to see, has been disastrous. It is incumbent on the English professor, not just as a matter of charity but of the simplest justice, to invest such energies in the reconstruction of the common school curriculum as are necessary to compensate for more than fifty years of failure to help.

The Campaign that Failed Twice

One of the most serious consequences of the humanist's desertion of the field of common education was that it left the sentimental expansionists unopposed. This cheapened, first, primary education, as already short resources were diverted into the establishment of q widely-based secondary education. And now college is threatened with the same inflation. So long as Amcrican culture pretends that education is a Good Thing in its official ideology but acts as if it doesn't matter in practice, it will be crucial for the humanist to resist equalitarianism which lets, say, everyone get into college instead of using the pressure on college entrance as a means of making high schools become increasingly decent in their standards. Even if the battle is lost more than twice, it is essential for someone to keep resisting this kind of academic imperialism. And since the humanist is a specialist in the clarification of values, it is primarily his task to indict this confusion of expansionist illusion with democratic reality. And the English professor whose work is most compromised by the numbers game has policy as well as principle to motivate him to this long struggle.

The Enemy's Weapon

Indeed, I suspect now that the English professor is struggling against the expedient expansionism of the budgeteers for whom bigness is everything and excellence a shibboleth, he may find it even more difficult to be rational about mass communication because the expansionists regard the newer media as convenient theoretical solutions to the consequences of their own territorial ambitions. Mass media thus seem , by definition almost, a weapon of the enemy. Yet surely a sense of irony is an indispensable side of the humanistically nurtured temperament. There is much more at stake than the trivial posture of promoters in sheepskin clothing.

For while we may agree that the university is most useful to the world when it most resists the blandishments of the secular world, when it remains a redoubt of clear vision, coherent values, and responsible continuity in a world dominated by fuzziness, expediency, and innovation, it is equally true that if mass communication does not become more civilized, modern civilization as we aspire to have it is probably not possible. It is one thing to jealously husband one's resources in a prodigal world; it is another to assume that those resources are an end in themselves rather than a fulcrum point for raising standards in the world at large. It is one thing, this is to say, for the university to remain an unequivocal critic of the inadequacies of mass communication, but it shouldn't for a moment fall into the facile trap of assuming that the new institution is _per se_ incorrigible.

Inventing Snobbery

As one scans the history of the humanist in twentieth century America, one cannot help but think that a kind of inverse snobbery was at work: the smaller the circulation, the more valuable and therefore prestigious the medium. Often this paradox did in fact hold, but as a principle it is metaphysically untenable and historically untrue. One wonders how many advertising copywriters dreamed of writing the Great American Novel (instead of raising standards of truth and taste in their given trade) because of the implicit contempt for modern life and institutions in the Ivy League English major before the Genteel Tradition broke up under the sneers and good sense of the new American writer in the 1920's. Expatriatism of various modes -- to Paris or Nashville -- shared a skepticism about popular media. The brief flurry of Marxist activism in the 1930's taught those who succumbed to its lure that popular institutions were _terra incognita_ to the humanist where in exchange for commitment he suffered acute embarrassment, even betrayal. Overcompensation for the innocence of the Marxist interlude still further deepened on the ideological conservatism of the '50s and '60s. New criticism, whatever it meant in terms of greatly expanded technical expertise in the teaching of literature, was old fears about industrialism confounded. And no English professor in his "right" mind urged his brightest students to become independent-minded filmmakers or to wrest independence within the new institutions of television. Get into _Kenyon_, _Poetry_, _Botteghe Oscure_. That's where the status if not the action was.

So that, realistically, when one proposes, as this report does, a major kind of reassessment of the humanist's posture vis-a-vis mass communication in all its forms, he knows he's running against the grain. And unless he is a monstrous egotist or has come to a new understanding of the situation historically, he would be extremely reluctant to propose recommendations with the confidence he does. Others will have to construct an egotism index; I think, in fact, that I have an historical explanation which allows us to view the future with much less rigidity than even a year ago. This perspective involves a crucial episode in English intellectual history and an analysis of the breakup of the American middle-class *ancien regime* under the force of the civil rights and sit-in agitation.

The Post-Progressive Retrenchment

The progressivist interlude in common-school education in America, which coincides roughly with the period during which the humanist absented himself from such problems (ca. 1900-1950), attempted to do so many trivial things — telephone conversations, dating, etiquette, and relatedly prosaic "communication" tasks — that the humanist re-entered the curriculum dialogue with a savagely retrenching mentality. To be all things to all adolescents, he argued, was to be nothing much for anyone. Hence arose, after conferences of MLA, NCTE, ASA, and CEEB, the currently acceptable trivium in English -- language, literature, and composition.

There is much to be said in favor of such a concentration of energies. One can, indeed, teach only a few basic things well; a fortiori one can only teach what one knows. The latter assumption, however, tends to checkmate two kinds of reorganization of the humanistic curriculum, one concerned with the total aesthetic context of literature, the other considering the importance of understanding non-Western cultures in the light of an emerging world community. I would contend that if the humanist is to be as imaginative as the Zacharias bloc has been in revising the science curriculum, he must define his task in such a way that it includes these two new dimensions of his subject. The flabbiness of the pre-retrenchment phase should not keep him from expanding or redefining the curriculum in rigorous ways. Studying the telephone is not the same as learning Canadian poetry. African literature is much, much more important than dating etiquette. Past mistakes are no excuse for future inflexibility.

Seeing Culture Steadily and Wholly

The total aesthetic context of literature was, until recently, unteachable in any widespread way. Cheap print arrived in modern Western democracies at the precise moment that they were devising mass educational strategies for the common schools. This technological fact froze the curriculum in a peculiar focus which abstracted printed art forms from the rich non-literary ambience which gave the literature its special qualities to begin with. We must now examine the defects of this strategy in the light of more recent technological opportunities for teaching culture. Emerson, to take an example from my own specialty, was what he was partly because of his intellectual and imaginative filiations with the sculptor and aesthetic theorist Horatio Greenough. To try to comprehend the former without an awareness of the latter is to be content with a now easily corrigible astigmatism. Similarly, there will be no adequate comprehension of William Cullen Bryant without confronting Thomas Cole and the Hudson River school of artists. No comprehension of Bryant's post-poetic journalism without the story of his collaborating with Frederick Law Olmsted in creating Central Park. Later, no Hart Crane without Joseph Stella. No Dreiser without the Ash Can school. Mass media used artfully could fill both underprepared teacher and hence undertaught student to see American culture steadily and wholly for the first time. It can't be done without the newer media, either.

UNESCO As a Courier for a World Community

If we cannot comprehend American (and by extension Western) civilization steadily and as a whole if we abstract from the richness of its extra-literary ambience, we shall be blind indeed if we try to understand the emerging world community without accepting the inevitable if unenviable new burden of studying non-Western cultures. This is a hard saying, given the retrenchment mentality but there it is -- the humanist's responsibility in coming to terms with the anguish of contemporary man's transition from traditional to modernized communities.

UNESCO has taken the leadership in this immensely exacting task, and the first bit of homework the American humanist has to accept is anexamination of what that agency has done already and what it proposes eventually to do. The first thing this homework will reveal is that UNESCO's greatest intellectual strength is its open-minded revision of what "scholarly publication" must become to meet the new agenda of creating an adequately civilized world humanism. UNESCO uses brilliantly photography, film, radio, and television as well as print to do what has to be done. We must learn as much.

The New Tradition of Eloquence

Take UNESCO's extraordinary exhibition, "The Art of Writing," which explicates with all the eloquence of modern photomontage the greatest human achievement, the indispensable aid in liberating the individual from tyrranies of time and space which inhibit the exfoliation of his unique personality, and the humanist's principal tool in his twin tasks of literacy and cultivation. Here is where humanist responsibility and social demand converge. The handsome catalog raisonné of the exhibition refutes wholly the fallacious assumption that newer media replace print.

We need more, not less, print, resonating as it does in this kind of exhibition, with a new tradition of eloquence civilizing the potentials for humanism in modern media of communication. Others point the way. Industrial designer George Nelson's photo exhibit at Colonial Williamsburg, polymath Charles Eames's film on science as a humanistic enterprise in Minoru Yamasaki's Science Pavilion at the Seattle World's Fair, Craig Cliborn's slide essays for the Winterthur Museum, Marshall Fishwick's Slide Packs on American Culture for the Wemyss Foundation, Carnegie's Sandak collection accessible to high school history and literature teachers. There are just enough examples extant in this new tradition of humanist eloquence for one to be confident that one's speculations are not a bit Utopian, however visionary.

Beyond Audiovisualism

In my opinion, audiovisualism has the same strengths and weaknesses as capital-E Education, of which it is a major ally. Its strengths are its faith in popular education, its involvement in educational problems, and its willingness to experiment. Its weaknesses are a sentimental view of learning not nearly tough-minded enough, an uncritically expansionist attitude, and a simpleminded faith in machinery. Like the humanist, the audio-visual man's virtues are mirror images of his vices. Thus I think it essential, particularly in the elementary and high schools, that English teacher trainees be encouraged not to be intimidated by the audiovisual infra-aesthetic complacency. Do-it-yourself variations on first-rate media have an important place in the classroom (as I shall try to suggest at length under "Logistics" in my remarks on the overhead projector as a transitional mass medium), but one of the first tasks the humanist should assume as he re-enters the fray of common school education is to cleanse the Augean stables of aesthetically bad instructional materials. It will be a Herculean task. Have you ever looked at the obscene graphics of the typical primer? Why isn't Ben Shahn or Antonio Frasconi doing them? The whole third-rate quality of instructional materials puts me in mind of a kind of Hooverville of the spirit, just barely existing.

A Place for Amateurism

When I argue that we should begin to be ruthless about the quality of "instructional materials" (ugly term I wish I could replace with the simpler "art") we use in educating our young, I do not mean to exclude the professional craft of the teacher or the sometimes shaggy amateurism of the student. Both need to flourish in our classrooms in a healthier relationship with the first-rate creative than is now the rule. Great art energizes the spirit, releases undreamed-of reserves of moral and aesthetic energy. But amateurism prepares one best of all for the first-rate, and we shamefully neglect the educative potential in the extra-curricular amateurism of our students. The teacher's precious craft is precisely to be the catalyst between the private, semi-articulate world of the amateur and the publicly eloquent domain of the serious artist. A classroom must become a place where amateur inclinations are engaged in the cultivation of respect for and enjoyment of the the superlative.

Take the still and moving picture hobbies. Almost no one has seen the obvious value of using these home media as instigators of a deeper and wider literacy among the people. It takes so little time, too, to harness this vitality. One day spent showing why Ansel Adams is the Robert Frost of California landscapes is enough to start students thinking of the formal elements in their heretofore Kodak-like (you press the button, we do the rest) non-art. Themes explicating the richness of a really first-rate photograph (see Beaumont Newhall's The History of Photography, Museum of Modern Art, 1949, or his essay on the photographic slides in Arts of the United States, William H. Pierson, Jr., and Martha Davidson, eds., McGraw-Hill, 1960) and term papers with photographic illustrations (rejected if they are the visual analog of sentence faults or run-on sentences). Caption exercises, patterned on Life and Look, will do more to cultivate precision and economy in diction than seventy sermons on "The Duty to Be Clear".

The same with movies. We ought to encourage our students to become as articulate as possible in eight-millimeters, setting them tasks (Ugliness in Hometown, U.S.A.; The Cityscapes We Are Most Proud Of Here; Teenage Leisure; Pop Art and Pop Kulchur), exhibiting their work in class and out, criticizing it candidly but affectionately. Out of such exhilarating dialogues, by the way, will come the next generation of photoessayists and filmmakers who will never think of schizophrening their artistic lives into high and low, serious and pop. They will say what needs to be said with the eloquence every English teacher along the way will have helped them to master. And those who don't, finally, have the talent and dedication to become great in these new forms will swell that audience whose own amateurism (in the original sense of the term) is the kind of greatness Whitman argued was a prolegomenon to great Art. Most of all, the teacher needs to have a fierce lover's quarrel with popular culture, beaming when it succeeds, berating it when it gives in, kissing and making up when it justifies a deep love.

The Fetish of "Creativity"

A gnawing doubt about the value of organized education accrues from our recollection that some of our freest spirits -- Leonardo, Edison, Einstein -- have made their unique contributions to modernity in spite of formal education. There seems to be something about the bureaucratization of education which diminishes the very best talents when it would exalt. "Academic" has become a pejorative because of what we might call the "Salon des Refusés" irony. Perhaps some constitutional timidity shrivels the mind and heart of the man who submits to the institutional bonds of organized educational life. Perhaps only "bad" schools, poorly financed and incompetently staffed, corrupt in this way. One must always keep in mind this paradox of the school as subversive of that personal maturity which, when achieved, unleashes the immeasureable energies of the free individual spirit.

Yet we must maintain too an awareness of the result of an extra-academic overcompensation for this erosion of creativity. "Creativity" has become a shibboleth for public-relations men blowing up a brainstorm, for narcissists achieving fame as aesthetic solipsists in scatological writing, abstract innovationism in the plastic arts, tape-recorded happenings in musicological experiments, in anti-films like Andy Warhol's eight-hour mockery of the cinema, "Sleep." A via media would avoid both kinds of corruption.

The Best As Necessary

There is a vocal theory in audiovisual education today that aesthetically excellent instructional materials are not only not necessary, but that "research" shows that technically imperfect programs are sometimes more effective (functionally) than well-produced ones. Quite apart from the question of how credible such research is (as it always deals in "no significant differences" one wonders really just how controllable the variables are), there is the much too unconvincing postulate that bad art can be more instructive than good art. I have a hunch this theory is a kind of elaborate, scientific-sounding rationalization of semi-competence. The grass-roots fallacy in American education is still based on little-red-schoolhouse concepts. Locally produced (even teacher-created) materials are per se more manna-like than a Ford Foundation - controlled Goliath like MPATI. (One of the few reasonably competent telecourses in American literature was the one done by Eastman of Michigan for that imaginatively organized consortium; that the experiment was snuffed but by many tiny people who wanted their own private piece of the action is something that should haunt the educational broadcaster's conscience for some time.) We can do without thousands of flannel-board experts; what we need are a few of the greatest artists we have, creating instructional materials from kindergarten through twelfth grade.

A Sophisticated Research Agenda

More courageous souls, like Professor Bishop of Cornell, are beginning to wonder out loud whether a trampled vineyard is a tolerable irony in a civilized economy of humane studies. The skeptic could even ask what goes on when the salt seems to have lost its savor. My own tentative speculation is that the humanities are muddled precisely because humanists opted sometime during the Gilded Age to become a highly cerebral cheering section for the WASP establishment and have never really gotten off the hook of being the Ivy League equivalent of finishing schools. They have defined themselves as custodians of culture for an elite, rather than as cultivators of maturity for the masses. You can hardly blame them;or,better, it is easy to understand the temptation to which they succumbed. It's the old Emersonian dilemma: the Jacksonians have all the good principles, but the Whigs have all the good men. It takes a large-minded man indeed to exchange the good men with outmoded principles for the not-yet men who have a possible future as persons for the first time in history. Many of us have not yet courage enough to help the latter. Were we to accept the challenge, overtrampling would diminish.

Translation as a Major Mode of Scholarly Publication

The overtrampled occidental vineyard suggests another arena for trained humanists: translation of African, Latin American, and Asian literatures by persons who have sound scholarly preparation in comparative literature and who are fluent to the point of poetry in the exotic tongues. If we really believe our basic postulate as humanists -- that literature is a special kind of knowledge indispensable to the fullest life -- then the shrinking globe would seem to impose on us with the rigor of a syllogism, the rapid accessioning of the literature of the emerging nations. Knowledge of these new literatures would seem to be not just desirable but mandatory. The Eliot rationale of putting the reader in possession of the work assumes an unanticipated and unprecedented dimension. I would guess the exterior services of the BBC would be a good place to begin recruiting a group of such polylingual literary critics. Eventually perhaps many of the new Ph.D.s in translation would earn part of their keep as scarce intellectual resources by working for educational broadcasting. A cadre of translators is higher priority than perfect texts of American classic authors.

As soon as one accepts the disciplines of interpretation, he foreswears triviality. What is worth communicating is worthy of investigation. A great deal of humanistic scholarship is neither.

And once one has assumed it is incumbent upon the researcher to have his own dialogue with the non-specialist (the unattended scholarly discovery is like the unheard Platonic timber falling in an empty forest -- metaphysically interesting but morally and aesthetically irrelevant), once he admits this duty to an audience now much larger and more heterogeneous than the aristocratic and middle-class one he accepted after the invention of printing, the whole concept of scholarly publication will change. There are some things which cannot be best said in print. The University of North Carolina press has accepted this principle by publishing a book on medieval medical history which contains 35-millimeter color slides of medieval images illustrative of the subject. The color slides are cheaper and more precise than larger black and white half-tone pages.

A Domestic Equivalent of Cultural Exchange

Prudent men have tried to compensate for the political tensions of the Cold War by going out of their way to accelerate the flow of cultural materials between would-be combatants. Wooing our Soviet enemies and mollifying our fearful European friends with displays of American culture has the unarguable merit of putting artists to creative work. And if it fulfills its political promise, we are doubly blessed. But we must always be aware that the long-range purpose is parapolitical. Before there can be a human community on the face of the earth, there must be communion. Art at its best commences such dialogue. And as Rabindranath Tagore argued decades ago, anticipating the possibility of a global human community, before there can be significant human union there must be diversity. It is art's great responsibility to make men sensitive to this paradox in their daily lives, to transcend all xenophobia by cherishing the protean qualities of the human spirit.

However much we can agree on the interim importance of culture export as a function of diplomacy, we must keep reminding ourselves and our statesmen that the first value of culture is not to establish international status but to give a unique identity to a people. Ironically, America seems to be an underdeveloped nation in this respect. The best introduction to contemporary American culture I have yet seen, for example, was the Ford Foundation - sponsored Perspectives USA (a series of 16 issues with essays and creative work from every sector of American art). By comparison, many text materials seem feeble and devoid of eloquence. Again, USIA films about American life, many of them very good indeed, cannot be screened here in the States. USIS exhibits on architecture and design deserve an American viewing. One wishes, then, our educational and business institutions could set up internal circuits of information so Americans could begin to understand their own culture!

Comparable exchanges ought to be set up among English-speaking peoples, beginning with the Commonwealth countries. The Broadcasting Foundation of America, shamefully under-financed, is the natural vehicle for stepping up the American intake of understanding. The new and dynamic Commonwealth Broadcasting Union and the recently organized scholarly organization, the Association for Commonwealth Literatures, have the knowledge and the know-how to bring off a really significant experiment in the enjoyment and comprehension of the creative diversity, now emerging in the English literature of the world.

The Commonwealth as a Paradigm

The first Commonwealth Arts Festival (London, Cardiff, Glasgow, Liverpool, September 15-October 2, 1965) has identified the artistic vitality we will be the poorer for not knowing. Fifteen days of poetry reading, original and classic theatre, film and television festivals -- in a wide variey of genres the Commonwealth bloc has invented a format for integrating old and new genres in a civilizing way. A humanities profession sensitive to the possibilities of the modern world will find a way to apprehend these riches for their American constituencies.

It is not a mere traditional Anglophile chauvinism which makes one want Americans to attend to creative differences in the Commonwealth countries. There is for the purpose of this report, so to speak, an ulterior motive. American intellectuals for the most part have only the vaguest idea of what broadcasting services in the BBC tradition can do to support the intellectual life of a country. Frankly, it is my hunch that, were the college-bred to see how grievously short-changed they are, both as consumers and producers, listeners, and writers, they would insist eventually that the NER and NET be subsidized substantially and consistently enough so that they can begin to aspire to the level of excellence taken for granted by the BBC and its aesthetic heirs, CBC and ABC.

Having lived as long as I have with the humanist's assumption, I appreciate how anathematic this ananoymous-sounding alphabetizing must seem to the readers whom I most want to consider these matters. For I know most of the symbols mean nothing, which I intend to suggest is a great pity. It's an emblem of the humanist's slick rejection of the corporate forms which make modern life, good and bad, indeed his own research, brilliant or pedantic, possible. He likes to think, with Thoreauvian disdain, that mass institutions are themselves what is wrong with contemporary life. This fierce anarchic impulse (this Huck lightin' out for the territory) is a fault when not entertained ironically. Other societies less Adamic than ours have intellectuals who know this and have come to more honest terms with the corporate forms inherent in the interdependence of modern society.

The Anarchic Impulse

Indeed, the same centrifugal tendency which explains in part the American humanist's aloofness from bureaucracies, what might be described as his implacable hatred of committees where, by definition, one must suffer impossible fools grimly, this same Edenic urge accounts for the shoddiness of much educational broadcasting and film. This "loner" tradition, which often is the most transparent of covers for individual ambitions which could never survive in a greater world, has led to the grass-roots syndrome where literally hundreds of radio stations and scores of ETV stations attempt to create materials which could only be done well by concentrating resources. Luckily, the educational broadcasters themselves are calling for the artist and professional. The time, thus, is ripe for rapprochement between humanist and newer media artist.

The fear of federalism, we must be candid, is frequently the terror of the undercompetent at disemployment. Yet the

CBC walks off with the prizes at the AERT Conference at Ohio State each spring because it husbands its energies in Toronto (it manages regional excellence too, but only because of its prior commitment to a few things done superlatively). One of the reasons NAEB and local affiliates sandbagged the MPATI (Mid-West Program in Airborne Television Instruction) experiment was because a rag-tag assembly of merely pretty fair broadcasters were afraid a successful, centralized, airborne television experiment would keep adjacent television stations either underfinanced or from ever getting on the air at all. The whispering about resenting slick Madison Avenue high-pressure methods was so much poudre aux yeuxs.

So the first value to be gained by having the humanist accept the challenge of helping civilize mass institutions like the common school and broadcasting is that he could create a bloc for the superlative in services always tempted to put quantity over quality.

The Archetype of Excellence

Let us include as much as we can in our perspective. The NAEB after all did prove a decade ago what a lot of

American money ($250,000 plus from the Fund for Adult Education) and a lot of Canadian broadcast eloquence could do in popularizing without vulgarizing the most significant new humanistic discipline of the twentieth century. "Ways of Mankind," thirteen programs on the basic concepts of anthropology, is an archetype of the kind of eloquent embodiment of sound knowledge the modern world is exceedingly hungry for. The series, in my judgment, in fact, is the only truly superlative radio series American educational radio has produced. Its only classic, really. Skeptical humanists should begin by hearing "A Word in Your Ear: A Study in Language" and "I Know What I Like: A Study in Art." That American radio is an aesthetic Appalachia for the ears in the humanist sector is as much an indictment of underinvolved humanists as it is of underskilled educational broadcasters.

The Filmmaker in Residence

I can think of no better way of redressing this silly situation than by establishing exchange "artist-in-residence" fellowships in mass communications at major universities, where the BBC traditions can be grafted onto the shrivelled American trunk. We need to read what, say, Troy Kennedy Martin has written about the aesthetics of television drama, and what he has done in "The Diary of a Young Man," a six-part picaresque tale testing his own aesthetic theories empirically (and successfully). We need to see the kind of documentaries BBC's Monitor has been doing, especially ones like Kenneth Russell's ground-breaking biography of Debussy. I suggest such an exchange be worked out with the officers of the Commonwealth Broadcasting Society. They would learn more about America as we learned how to create in the modern media -- a fair exchange which would rob nobody.

The Festival Tradition

The festival concept is one the humanities professor in America would do well to consider. The modern world has so completely organized energies in the spheres of science and business that the arts, left to their uniquely valuable yet idiosyncratic selves, will not exercise the influence they need to, if contemporary civilization is to be kept reasonably in balance. Festivals are, if you like, modern variations of the rituals pre-industrial societies contrived over milennia to heighten awareness of crucial turning points in the cycles of nature and of individual life: the reassurance at the return of spring, the joy in a successful harvest; and ceremonies for birth, manhood, marriage, death. More self-conscious about the importance of art, and, indeed, more harassed by a sense that the effluents of Progress threaten to submerge everyone in a sticky sea of trivialities, we organize ritual celebrations to one, another, or all of the Muses, Festivals reminding our communities, as we reaffirm publicly to ourselves, that no life worthy of the sobriquet "free" is possible without the enhancements of that consciousness we call art.

The Artist in Residence Tradition

The way to get the kind of aesthetically first-rate teaching materials we need and deserve is to extend the "artist in residence" concept to the curriculum laboratory.

We don't need endless production lines of profitable junk; we need but a few superlative works of art to open up the sensibilities of our students to the exponential pleasures of the literary experience. To borrow from Eliot, we need a few works of art to put readers more fully into possession of significant literary works.

Let me be specific. A few years ago the Poetry Center of San Francisco State appealed to several local foundations to make a film on Theodore Roethke, then teaching at the University of Washington. Who needs a film on poetry? was the discouraging refrain. So the Center, in desperation, turned to the Student Government of their college, which had the great wisdom to commit $7500 to the project. David Myers, the filmmaker, scratched the rest out of his own pocket. The result, "In A Dark Time," completed less than a year before the poet died of a heart attack, is the first film I know which is as poetic in a filmic sense as its subject and which does not intervene between poet and reader, but deepens their communion. Here is a paradigm for the humanist: English professors who cared about the sad state of poetry teaching, a student government with vision, and a first-rate filmmaker. There should be a Myers at work in every significant English department in the country. At the request of the MLA, Mr. Myers has prepared a budget for a film on Marianne Moore. That could be the beginning of a very significant tradition.

The Collaborative Aspect of Modern Communication

We shall not appreciate fully enough the challenge facing us today if we do not examine the collaborative nature of the arts of modern communication. The achievement of "In A Dark Time," by a poetic filmmaker, a dedicated English center, and an idealistic student government, was not the work of solipsists. The idea that an artist is by nature a narcissist is simply one of the more egregious errors growing out of an overreaction to philistinism. Mass communications, like the modern communities it makes possible, is a complicated and interdependent thing, no fit arena for willful children. The Hollywood tradition of the committee destruction (rather, cancellation) of responsibility should not blind us to the fact that in some places, more defensible traditions do obtain. I shall not soon forget, for example, the BBC rehearsals for "The Good Soldier Schweik" which I watched in London. First of all, the calm there differed sharply from the surface excitement so often observable behind the scenes in American television. But what most impressed me was the dialogue taking place between director and his collaborators. The ligting man tactfully suggested reversing positions of a small and large man to solve a lighting problem. Generously received, the suggestion worked. The sound man gently reminded the director that since this program was to be heard in schools, the noise level had to be lower, making a tighter frame necessary to lower the sound boom. Accepted. We should want our best students to emulate such dialogues in the U.S.A.

Patrons for the Living Writer

Traditional strategies in the curricula were essentially strategies for persuading most they weren't capable of leadership. In aristocratic societies, this was a sound expedient. You had to have a way to separate a few potentially privileged men from boys with little promise. The Latin-Greek puberty rite, to use Walter Ong's phrase, worked at least some of the time. When edudation expanded, vernacular literatures eased in as replacements, but the immediate pleasure of reading readily comprehensible literature had to be "earned" by studying vernacular literatures though the wrong end of the telescope, by enduring the difficulties of what was really other languages, and other cultures, in Beowulf, Chaucer, Spenser, and Milton. Having survived this rite of passage with one's interest in literature still alive, one was rewarded with eighteenth, nineteenth, and even twentieth century literature. As mass/secondary education generated its own indigestions over this diet of vernacular literature, safe classics were trimmed down (or abolished altogether in Classics comics, that insanely insipid confession of defeat in the traditional strategy).

A Sensible Sense of History

Actually, if one looks at the matter dispassionately, that is, without the vested interests scholars tend to accumulate over a career of Spenser or Dryden, it is ludicrous to expect millions of people to carry the burdens of English literary history on their reluctant shoulders. That was more than most of the very brilliant in each era were able to manage.

What each man *does* need and what the humanities, before the rise of the New Criticism especially, signally failed to provide, is an understanding of how to participate in the cultural life of his own time. This does not imply an anti-historical bias, either. It is a truism that an activated sensibility is voracious. Equipped with the skills needed to attend to complex works, such an individual needs so arm-twisting to assume his responsibilities as a serious patron in a popular cultural democracy. Great majorities of such an active public will never read Paradise Lost. (And indeed the elites of many non-English speaking societies have seemed to survive and flourish without reading it). No single work is indispensable to a liberal education; no series of works selected from every era of literary history adds up to an awakened historical curiosity. A sense of history can exist on many different levels. It can encompass, say, the fiction experienced since World War II, or it can go back as far as the first War, or to the rise of realistic fiction, or to the dim prehistory of the form in popular romances or storytelling. It doesn't really make one a superior patron of living culture to be fully informed. Indeed, we all know pedants who are precisely such because they have let a passion for the security of facts erode their judgment. The historical sense is valuable because it makes our imagination resilient, our intellect skeptical. That is to say, it deepens and broadens our capacity for judging wisely. Ripeness of judgment is all, we need constantly to remind ourselves as the bureaucracies which support the humanities -- school, testing bureaus, departments, research institutes -- all tend to become autotelic.

Having decided the schools should concentrate on mature participation in contemporary culture, the teacher is then liberated to employ the whole range of historical literature in pedagogically useful ways. He pairs poems with common themes centuries apart, and world view and style stand out boldly because of the juxtaposition. Once a student has experienced the intellectual pleasure of perceiving such a relationship, we will have equipped him to roam at will throughout the entire range of literatures, indigenous and in translation.

Moreover, once the goal of humanistic training is accepted as the intellectual and imagination preparation of students to share in the creation and appreciation of a living/common culture. (of which the accessibility of more historic culture than any other society in the past is both a potential blessing and yet too a source of confusion), once this task is clearly defined, literary study cannot be confined to the eighteenth-century genres. Photograph, film, recording, television are now part of that common culture. To pretend to prepare students for participation in that life without giving them critical training in the new forms is at best obscurantism; at worst, learned stupidity.

Yet the tail of graduate research so wags the dog of undergraduate and secondary teaching that no one seems to have the wit and/or the courage to call this spade the blunt, incompetent instrument for digging it so obviously is. We will not have a renovation of humane studies domparable to the Zacharias one in science, then, until leaders in the humanities admit their theory of knowledge is no longer tenable and concede that the courses they teach must have as the primary task the preparation of individuals for a sophisticated participation in contemporary culture, as creators and as patrons. It may seem illogical to some, but I do not even think it may be as necessary to change the curriculum itself as it is to change what we expect of it and of ourselves. We are really victims of confused purposes: we've lost sight of our task, which is to use the traditional wisdom of man to help the immature judge more and more wisely in art and literature, and through them to choose wisely throughout the entire range of decisions demanded by modern life.

Can the Humanities Be Bureaucratized?

This question has haunted me ever since a poet-scholar "put on" a dining-room-ful of too-prosaic scholars by entitling his after-dinner lecture, "A Festschrift for Walt Whitman." The pre-dinner papers had been unwittingly gee-whizzy accounts of the happy inflation of prices of obscure Whitmania and early editions of Leaves of Grass, an irony from the point of view of Whitman's kind of cultural economy. Had Agent 007 been a Ph.D. candidate, he might have thrilled in a low-key way to tales of manuscripts saved in the nick of time -- from the reaches of another research library. Our poet countered this display of pedantry and *joie de mourir* with a mock-Teutonic dissertation on poetic tributes written by himself and his poet friends -- all centering on the contradiction that Walt Whitman, who looked for a popular audience, is known and loved alike only by poets. (The scholars knew a lot, but what perverse forms their loves for Whitman took -- they should be punished by reciting "When I Heard the Learn'd Astronomer" a thousand times, as the old schoolmarms used to intimidate.) Can the humanities be bureaucratized? Have they not already been undone by thoroughly cerebral disquisitions never in touch with the life, the main truth of the literature they profess to profess before the world?

The Humanist's Dilemma

The nerve-wracking dilemma of the humanist in a world of massive institutions is whether we will lose more by trying to bring the new creator in modern forms into touch with the analytic scholar than we gain in vitality of teaching. Would we gain more by creating interstices in academic and communications institutions, where the loner could thrive? Will a man who reduces Whitman to a concordance break the spirit of a filmmaker of real talent? Is the filmmaker creating a kind of criticism more in keeping with the poet than the pedantry that would undo the faith of sextillions of true believers in Whitman's magical visions? Who indeed has a light to shine, and who deserves to be busheled? Four well-said poems on the tradition on Whitmania and its countercurrents, I begin to believe, are more humanistic in effect than entire platoons of dreary drudges committed in actual effect to a scorched-earth policy on the clean and open world of Whitman's Leaves of Grass. Can you, one must finally ask, keep from disowning the real Whitman when you spend a career flattering rich Whitman collectors into believing your rare book room is the rarest of the rare? Walt, who are your friends and who are your enemies?

A Triumph of Expertise Over Wisdom

"A Triumph of Expertise Over Wisdom" may be the epitaph of the humanities in industrial America. The humanities are being forced by the momentum of scholarly overproduction farther and farther away from their principal function:

clarifying the entire range of moral and aesthetic choices this generation must manage. As the bibliographies in various specialties expand exponentially under the pressure of the academic status system, it takes all the intelligence most humanists can muster to become certificated as a certain kind of specialist. The ideal of the wise man is lost as one succumbs to the dictates of specialization. A vocation diminishes into a career.

A Motely Curatorial Humanism

The obsessively narrow focus of the English curriculum on "literary" concerns is a principal effect of a humanities profession so trivialized by specialization. A wise curriculum in the common school would bring traditional wisdom to bear on all the moral and aesthetic choices men must make in the contemporary world -- fashion, industrial design, architecture, civic planning. A purer, "uncontaminated" curriculum which refuses to step outside a literary orbit avoids thereby painful controversies with a power structure thriving on the creation of the shoddy. This purism also tends to generate a Golden Age mentality which romanticizes preindustrial culture. What it thereby unmistakably does is to make the humanities, by definition, the concern of the dilettantes. This is a pathetic situation, for it gives the humanist the heady illusion he is working manfully to save civilization from mean and mediocre ambitions when in fact he has failed to provide what we have every right to expect him to provide? not a neatly bureaucratized array of careers assiduously devoted to organized knowledge which is never used, but, rather, a humanistic criticism of popular institutions which exerts a steady, unwavering pressure for amelioration upon them. The failure of the English professor to come to terms with mass communication is thus part of a larger problem: a failure of vision in a clerisy demoralized by the ascendancy of science, a failure to see that if the humanities are only curatorial, if they never formulate a vision of alternatives for the new society, they are nothing.

Dionysian and Apollonian Participation

To participate exuberantly and wisely (the Dionysian and Apollonian sides are both needed) in the cultural life of one's own time is all we can reasonably expect most men to accomplish. Critical acuity develops partly from a historical sense (the teacher must surely have it), but mainly from having one's unfledged judgment tried again and again, in flights into the unknowns of new contemporary art. A false scientism and a fear of failure keep most of us tidily and ineffectively tied up with historical classics. Great Books are the death of wisdom. This staggeringly complex fixation on the "superior" past permits the elaboration of a discourse among a handful of Chaucer, Milton, Johnson, etc. specialists, but it has practically nothing to do with the cultivation of mature judgment about one's own time's leading edge of creativity. Indeed, to judge from the sensibility of some of these history-locked humanists, the process can disintegrate one's capacity for prudence and discrimination.

Hydroponic Scholarship

Scholarship in the humanities today has no visible connections with everyday American life. One might argue that it shouldn't, and if what went on in this sector of the higher learning today were that impressive on sheer intellectual terms, this argument would be more compelling than it is. A more credible explanation is that scholarship in the humanities has become autotelic: following Parkinson's third law "of 1,000," which says that any organization that large begins to have a life of its own, oblivious of what goes on "out there" in the larger world. Indeed, it is my impression that a great many humanists have effectively given up on the modern world, and their work as specialists in some aesthetic nook and cranny in itself becomes their own excuses for boring. What I think the humanities are for is quite different: their job is to civilize the new institutions of mass production, communication, and education by raising the literacy and cultivation of the producers and consumers in those institutions.

The Flight from Poor Teaching

The so-called "flight from teaching" further underscores the acquiescence of the humanist in dysgenic features of American academic life. The folklore of graduate school trains the young humanist to flee teaching before he has even begun it. In an era when the biggest money and most obvious status go to the academic activists -- business administration, science, behavioral studies, education -- it takes a large-minded humanist indeed not to compensate by vigorously pursuing the research grants and freedom from teaching responsibilities which have thrown the economy of research and teaching even further out of balance. The "loner" instinct of the humanist combines with his justified opposition to egalitarian overexpansionism to make him the most antipathetic university person to innovations to like television teaching. A passage in a dialogue arranged by the Educational Communication Systems group of the National Association of Educational Broadcasters is relevant here:

> Tschirgi: Some of you may have heard about a recent series of episodes we had in Berkeley. Part of the problem is, of course, the feeling of impersonalization in mass education at the present time. Unless we are very careful, the very focus of that antagonism will be the computer. In fact, the IBM card was one of the images which was set up in Berkeley as being what the students were reacting against. And we are going to have to go a long way, for example, to overcome the terrible disservice that has been done to television by the casual comment (and therefore the only one which most people carry around with them) that the purpose of television is to enable the lecturer to lecture to five thousand instead of five hundred students. The students are already up in arms because they feel so anonymous when they are one of five hundred in a room; the thought of being one in five thousand sitting in front of a

series of television sets is absolute anathema, this is horrifying. So we must stop this, and we must reverse it. I try to do this little bit whenever I talk semi-publicly, pointing out that the role of electronic communication is not to take the humaneness out of education, it's to put it back in. This is what television can do. It's not a question of distributing a lecture to five thousand instead of five hundred students; it's to enable students in groups of no more than twenty to sit in a room with somebody, with a teacher. They, as a small group, experience a lecture coming over a television set. Interaction is possible between them, with a secondary teacher immediately available to them. By specifying how these techniques can re-introduce humaneness rather than remove humaneness, we may be able to overcome some of the serious damage that has been done.

Miller: The educational equivalent of the Hippocratic Oath sworn by faculty should state that every faculty hour spared by computers or electronic information processing technology will be spent in small personal interactions with the students.

A few leaders in the humanities complain bitterly in private about the flight of some of their most brilliant minds out of teaching altogether into research professorships, but the issue never reaches the point of open discussions. Once again we see the travesty of more and more stockpiling of critical intellectual materials with fewer and fewer front-line troops to employ these hard-to-get resources in the dispiriting but necessary fight against ignorance and complacency in a culturally impoverished America.

Suffering Pedants Grimly

The ambivalence of the scholar vis-a-vis the publications crisis in the humanities is evident in Marius Brewley's review of three new books on Scott Fitzgerald ("Great Scott," NY Review of Books, 9/16/65, pp. 22-24). At one point he defends vineyard overtrampling as productive of a kind of collective critical wisdom, a consensus poetics, if you will: "Except perhaps to the professional academic, there is little more depressing than the vast and growing critical bibliographies that have attached themselves to every writer of importance. But trivial or repetitious as much of this work inevitably is, the collective effort of evaluation, analysis, and definition it represents is important toward reshaping the contours of literary tradition for which there are few other caretakers today than the professional critic." Yet no one with as fine an intelligence as Bewley can long suffer foolish work gladly; so after dismissing a book which simply rehashed earlier books and articles or churned up data which got in the way of sane critical judgment, he speculates, "this rather wasteful duplication of effort must be attributed to that nemesis which is likely to attend overproduction in any field, and which is likely to be more and more with us as the population explosion grows more critical and the publication requirements of academic communities more and more insistent." Why in heaven's name doesn't it occur to the humanist that he is free to _change_ the publication requirements? Why doesn't he have the courage of the students he praises at Berkeley and refuse to publish trivia? Why don't we hear more criticism of publication practices?

The Ten-Pound Biography

The ten-pound biography, for example, may stand as the symbol of humanistic scholarship unwittingly mirroring the automobile industry, over which humanists affect such moral and intellectual superiority. Schorer's _Sinclair Lewis_, the Gelbs' _O'Neill_, Swanberg's _Dreiser_ are as awesome artifacts of industriousness in their own way as Detroit's prodigious output is of its. No one would deny that they represent a fearsomely intellectual productivity, the literary equivalent of Detroit's mythical 9-million unit year. But to invest such talent in cerebral leaf-raking is monumental bad judgment, when the literary instruction in the common schools has been steadily deteriorating. It's precisely like making all Cadillacs and no roads. Too much power to no possible purpose. We have something to learn here, it seems, from Venetian gondolas and Kwakiutl totem poles.

Gondolas, Totem Poles, and Tail Fins

Venetian gondolas today are all painted an austere Model-T black because of sumptuary legislation stopping a water-borne tail fin race some centuries back: conspicuous consumption was so overdecorating the craft that they were risking their canal-worthiness. Similarly, when the European trader gave Northwest Indian chiefs their first really big discretionary income in the mid-nineteenth century, totem poles, heretofore modest four-square lodge pillars, succumbed to a can-you-top-this mentality with bigger and bigger poles triggering the carving of yet still more towering posts -- the gargantuan ones we know best today.

The ten-pound biography is what happens when intellectual energies are channeled out of secondary and undergraduate education where higher literary standards could materially affect the quality of our common life and into bravura performances, inspiring but fruitless. This is not to complain that intelligence is not displayed in such gargantuan labors; it is just to deplore the diversion of such brilliance from the work that needs to be done, that has to be done, that isn't done because of a shortage of literary intelligence.

The Marble Monuments Syndrome

Perhaps the greatest stumbling block between the humanist and a rationale for "scholarly publication" reasonably congruent with the needs of the modern world is a fixation on permanence, which I take to be the tail end of the tradition of Biblical knowledge. Secular knowledge becomes obsolete quickly, and only a timid or defective judgment keeps one from discarding and displacing old ideas by new ones. To be in print is to be permanent (unless one is done in by chemical deterioration in paper). To be broadcast is to be ephemeral. To be in prestigious, say, Princeton print is to be glorious. To be on NBC's air is, well, ho-hum.

Broadcasters and Scholars

Ironically, a few serious commercial broadcasters have pioneered a new dimension in scholarly publication. The CBS-owned and -operated station in Philadelphia, WCAU, has for some time now featured a political scientist, John Clough, and a literary critic, Dr. Charles Lee of the University of Pennsylvania's English department, in its first-rate "Evening Edition," a daily commentary on important news. Lee reviews the lively arts in this magazine of the air. Every radio station in the United States ought to have a professional humanist playing the same role. And every TV station ought to have a camera-trained humanist "publishing" through filmed documentaries.

Westinghouse's Baltimore television station has made an even more extensive commitment. It has hired a Ph.D. in drama from Ohio State, Dr. Jack Hunter, to become its "house historian" with the sole responsibility of preparing six thoughtful film documentaries on local topics each year. His first efforts, incidentally, were literary in focus: Mencken, Poe, Fitzgerald, DosPassos, -- each in his Baltimore connections. Scholars who want to accept the burden of a twentieth-century audience should screen Hunter's "publications" to get an idea of what is involved. This responsibility to the larger audience is not quite what British academicians are very willing to do. Talking to one's intellectual peers over the Third Programme is useful and important work, but it is the electronic equivalent of Partisan and Kenyon rather than an alert service to the less sophisticated.

Lip Service to Poetry

Two wholly unconnected incidents in the summer of 1965 revealed with unusual clarity the anomalies of the so-called cultural explosion in the United States. Both are very germane to the humanist redefining his role in a Great Society. Both concern what might be called lip service to poetry -- one, Lyndon Johnson's misquotation of Matthew Arnold's "Dover Beach"; and the other, This Week magazine's publishing with great fanfare Richard Burton's five favorite poems. By way of preface, let it be said that some contend poetry is better served today in America than at any time in history: the troubadour circuit of nearly 2,000 college towns constituting a veritable coast-to-coast red carpet. Yet as knowledgeable a poet as John Ciardi questions this Utopia by pointing out that poets can live regally precisely in proportion as they do things _other_ than write poems -- lecturing, writing articles about the perils of lecturing, teaching moderately untalented students how to write "creatively," all these non- or at least quasi-poetic activities bring a poet a king's ransom. But few of such celebrity worshippers pay the poet the only homage he wants or deserves -- the purchase of his books and, more importantly, the investment of the time it takes to attend carefully to serious verse.

In this (to my mind) self-deceiving atmosphere of mutual congratulation about the culture boom (as if art were stocks to be bulled and beared for speculators' profits), it is revealing to see poetry disserved by a President and a matinee idol. Both acts of disservice reveal the way public relations corrupts the poet's only wholesome relationship with his community: the relationship of arduous attention, the relation of mutual searchers for truth.

President Johnson's classic gaffe began as a way of appealing to (or appeasing) the vociferous minority so vehemently opposed to Viet Nam. When their hero, Robert Lowell, was Banquo's ghost at a Presidential Love Feast on the Arts in the White House, it was decided that if these young rowdies are soft on poetry, well, we'll give 'em some poetry. And so the gauche citation of Lowell scripture on the "dream" in support of Johnson's aspirations on the Space Program in particular and the Great Society in general. The only trouble being that it was a nightmare allusion from Arnold's "Dover Beach." So much for placating intellectual minorities. The pathos of the situation went largely unmarked: a society whose leaders are out of touch with its poets, who see poetry and poetry "addicts" as just another problem in press relations, are really in greater intellectual trouble than rampant Philistines.

Similarly, when the largest-circulation Sunday supplement decided to make a move up for poetry, it chose as its ploy a bonus insert of *its* kind of anthologist: "Besides being the biggest box-office draw around, he is a man of culture" (*This Week*, 9/19/65, p. 9). And, not to miss a sentimental touch, The Editors noted that the Gerard Manley Hopkins poem included was "interesting for more than what it says: not long after becoming acquainted, he and Miss Taylor discovered that this was the favorite poem of each." Wouldn't the Jesuit Hopkins find Burton's comment "interesting" (as Burton puts it): "It is, of course, a profoundly religious poem, but then I suppose all great poems are" (p. 12). Serious poetry *is* religious in the sense that it probes bravely and with fullest imaginative powers at an adequate sense of life: which is to say it is per se opposed to the mainly bland diet of fun and games which This Week dispenses, week after week -- asking its readers to be high-minded about immorality, but not to stretch their minds and hearts to any point of pain. Stretching repulses most readers, and there is no greater evil in a mass magazine. If you can make the turnstiles click by having Liz's lover shill for the Muse of Poetry, however; that's a different story. The appearance of respect for poetry is easier to put on than the reality is to gain.

Culture as Image Making

Culture, in such an image-making world, is not the arduous pursuit of personal perfection. It becomes mere refined amusement; it adds a much-needed luster to the diplomat's American Eagle in lands where the painful search for personal excellence is the ingrained tradition of an elite; it pacifies the egghead minorities. In considering the prospects of using mass communication in the humanities to reduce the depressing backlogs in our education establishment, one would be foolish to blink these powerful, perhaps even insuperable, impediments to the creation of an authentic human community enjoying the advantages of industrial civilization.

Culture is so demeaned and contained by those who want it to dress up their images (irresponsible employers setting up tax-dodge, humanitarian corporations; wealthy heirs trading their fortunes for the status of honrary degrees; artists playing the fad cycles; uncultivated politicians praising Culture as a Good Thing) that it would take a rather innocent optimist to expect a way out of the tangle through bureaucratic financing of educational innovation. Yet facile despair is self-fulfilling and as destructive in its own way as fatuous hope; and abundance for all is so attractive a human prospect that it is as necessary to fight for the true ideal of self-culture as well exemplified in our best poets as it is needful to disabuse ourselves of the glib theorizing about explosions of culture so prevalent today. The only things explosive are the leisure now available to almost everyone -- as well as the networks of communication through which men _might_ discover both their identities as individuals and their duty to share in the creation of a community where cultivation would be a matter of everyday living -- not a question of only-on-Sunday museum-going.

More Money as a Unique Crisis

Institutional reports are not the accepted place for metaphysical anguish, but that is a fault of the organization, one of its characteristic blind spots. The humanities in their institutionalized aspect are so far removed from the bread-and-butter tasks facing the schools and the mass media that any analysis which limits itself to upbeat _ad hoc_ proposals would be intolerably shallow. Indeed, the humanities have been so undernourished financially for so long that I predict expanded U.S. Office of Education funds and the budgets of the National Arts and Humanities Foundation will at first exacerbate this crisis of means and ends I have been trying to describe. A great increment of financing for what is already being done will simply compound our confusion. As Thoreau reminds us in Walden, what good are improved means to unimproved ends?

The Costs of True Cultivation

In an ideal world, one could take a year or more off to devise strategy, tactics, and logistics for a war on aesthetic poverty. We haven't that option. Nevertheless, some of our energies ought to be set aside to question whether the consensus we have already reached in a retrenching mood isn't wholly incommensurate with our task -- that of raising sharply the gradients of literacy and cultivation throughout mass society at the same time we try to repair the damages to our basic fabric as a society a century of American prodigality has allowed to happen.

Lip service to poetry, mere pretense of commitment to the endless threat of meaningful cultivation, sham devotion to high seriousness, are probably more destructive of the humanities' goals today than outright philistinism. Our enemies we can manage; our friends are the ones who could do us in. They are all those who think the transition from omnipresent confusion to a reasonably decent metropolitan civilization for all can be had without some personal loss or sacrifice. This illusion that Culture can be bought, that wars on material or aesthetic poverty can be won by raising the tax rates, is the greatest illusion of them all.

Candor About Failure

American democracy is an ideal that is tough to accept honestly, tougher still to live by. The humanities are supposed to be in the thick of that fraying task. They aren't. And many Americans no longer believe in the open society; they merely say they do. The poets call them on this hypocrisy; the true poets hence are very underattended; they're looked at, cheered, even, but largely unread. Our unlistened-to, widely cheered poets may be taken as an emblem of our malaise. What we need every bit as much as more money is love, compassion, dedication -- of the kind the rise of the Peace Corps shows us still exists. And we need more than money/to achieve intellectual discipline and emotional maturity of the kind our popular culture does not encourage, indeed some would argue makes impossible. To devise tactics in a war against aesthetic poverty which don't include some strategic thoughts about the grim possibility of defeat is not realisitc. And forcing our inveterately upbeat country to confront the possibility of failure, it seems to me, is a necessary if not sufficient condition of our succeeding, as I hope we can if we plumb deeply enough the causes of our present troubles.

Thus the currently fashionable optimism about a culture boom in America is paradoxically a serious liability rather than a useful asset in the war on aesthetic poverty proposed in this report. This fallacy is itself part of the larger optimism about America as a non-failing nation which makes honest solutions to our dilemmas so difficult.

Never Have So Few...

The intellectual crisis for the contemporary American humanist centers on the fact that a smattering of specialists know too much to be willing and/or able to tell what they know to the great majority which knows too little, indeed, not even enough to get by on. The publish-or-perish syndrome is a function of the status panic of the academician;

what really hurts is that a complex society, particularly a consensual democracy, seriously risks perishing if its specialists don't publish in ways that get needed knowledge into circulation. Mass education and mass communication are the channels adequate to the task, yet both are shunned as a matter of principle by the professional humanist. Until and unless this anomaly is analyzed and transcended, the two principal civilizing agencies of the mass society -- the school and the secular media -- will stumble along, one mired in boring and unliberating routine, the other wasting eloquence and verve on triviality and rat-pack antics. The humanist thus in effect demeans what can only be enhanced by the traditions he conserves; and our experiment in cultural democracy approaches overall failure because our elitist biases are a very poor substitute for real leadership.

One Last Word About Strategy

An all-out war on aesthetic poverty in the United States is a necessary first step for retrieving our school system specifically from the lethargies of the mediocracy. To try to do the latter without a full reconnaissance of the former is simply to court a frustration more exasperating than that which now obtains. I doubt seriously whether the general public and its array of mass institutions can make this analysis without the generous support of the professional humanist. It's possible but not likely. Our prospects would rise sharply, were the humanist to enter whole-heartedly into the fray. This implies mainly, at first, a moratorium on the assumption that what looks good for the humanist is necessarily good for the general society, a principle suspiciously analogous to Engine Charlie Wilson's infamous adage. The humanist, frankly, is, as he sometimes seems to think, *not* civilization itself; rather, a society subsidizes him to bedevil itself Socratically. Yet today, surely, we have too many stingerless gadflies in the humanist Establishment living in high-minded isolation and alienation, only pretending to prod this particular society into civilizing itself.

III. TACTICS

The unargued assumption of most curriculums is that the real subject of all study is the modern world; that the justification of all study is its immediate and presumably practical relevance to modernity; that the true purpose of all study is to lead the young person to be at home in, and in control of, the modern world.

-- Lionel Trilling, "On the Teaching of Modern Literature," Beyond Culture: Essays on Literature and Learning (Viking, 1965), p. 4

Now is the time for the nation to make a major commitment of money and energy and thought to wipe away the ill-effects of centuries of Negro inequality. The high proportion of Negro unemployment, both for teen-agers and for adult males, has to be brought down. The severe deficiencies of Negro slum schools have to be overcome; if these children are to break through their handicaps, they need the best teachers and the smallest classes.

Personal effort by individual Negroes and equality of opportunity are not enough. While a sizable minority of Negroes is successfully climbing the ladder of opportunity in the traditional American way, a greater number are trapped in a stagnant, deteriorating social situation. If society does not ransom them from their crippling past, they will retaliate against society by violence and delinquency. Huge public works projects and radically improved schools are better than jails, mental hospitals, and narcotic treatment centers.

-- From an editorial, "The Negro and the City," The New York Times (12/12/65) p. 10E.

A First Word About Tactics

If we consent to becoming serious about a war to make America safe for diversity (and one might as well be candid about how many sunshine soldiers and summer patriots this test is likely to reveal), once committed to the contest, the first test of our prudence will be the formulation of an agenda for action. Having accepted the strategy of total war on aesthetic impoverishment, we must devise intelligent tactics. My analysis of the situation persuades me to the establishment of two top priorities: (1) human renewal in the center-city schools with all the implicit anguish of the race crisis at the heart of this most important failure and flaw in American democracy; and (2) the massive reallocation of resources from traditional avenues of scholarship into teacher training based on an admission that "publication" through the mass education system is the most crucial if at present least prestigious form of scholarly communication in a democracy.

The Self-Destructive Polarity

Much of what is disintegrating the school system before our eyes can be traced to a pathological polarity in the deployment of resources. Put simply, this observes that the students who need most help in becoming autonomous individuals get the least, and those who need least get most. The suburbs flourish with well-staffed and amply-financed experiments; center city descends, inevitably, it appears, into a darkness of dissolution. Only our rampant if genteel individualism, our utter disregard of the conditions needed for a humane community, could have allowed this death-urge polarity to have gone as far as it has. As we try to heal the ravages of a century or so of rapaciously rugged enterprise, we must try to understand as fully as possible how we got the way we are; because if we do not really understand the origins of our malaise, it is highly unlikely that we can ever extricate ourselves. The rotten center city did not begin to decay last week. It began with the flight of wealthy entrepreneurs out of the ugliness their success brought in its wake. The term, "Main Line," a synonym for Philadelphia's first and wealthiest suburbs, tells the story itself: the "main line" of the Pennsylvania Railroad between Philadelphia and Pittsburgh made it possible to commute and thus keep industrial ugliness out of sight, if not out of mind, after the working day was over. Newport in the summer kept the problem out of mind as well. One hundred years later, in the 1950's, the lower middle class brought the flight almost full circle with the creation of Levittowns. This left the cities to the Negroes, and in the trenchant phrase of former Philadelphia Mayor Richardson Dilworth, "the white noose of the suburbs" tightened ever so unwittingly its knot on itself. If we do not cooly, without a trace of masochism, accept consciously the burden of guilt which this tradition of irresponsibility has left with us, ad hoc panaceas, however high-minded, will not come to much.

Suburban Shock Therapy

I would suggest that simple justice demands we compensate for the neglect of decades by going to the other extreme for the interim -- drawing resources away from the suburbs and trying to make up for the enormous deficits. To make such a redirection of energies possible will entail a kind of shock therapy on the refined suburbs. Possibly the Negro riots, past and to come, will effect this "basic education." Surely there ought to be more civilized methods, ones much less fraught with waste and hate, engendering in turn their own problems.

Here is where I think the humanities curriculum in the Regents-oriented suburbs has got to give. We must find room for television programs like the East Side/West Side programs "Who Do You Kill?" (on a Harlem rat bite infanticide) and "No Hiding Place" (on the moral courage required to integrate a polite Long Island bedroom suburb). We must emulate the Language Arts Division of the Detroit Public Schools, which has devised excellent required ninth- and eleventh-grade literature units on the Negro's contribution to American Culture. When curriculum leaders, including some Negroes, contend this perpetuates segregation, I would urge upon them a re-reading of Ralph Ellison's *Invisible Man*, where a number of dilemmas relevant to this discussion are handled with imaginative force: the compromised position of some Negro academicians in the South, the need for the Negro to find his identity as a man (out of the turmoil of race conflict, even), the indictment of white moral hypocrisy. It is essential that this "dangerous" subject be met head on. No consensus politics here. The schools have been playing consensus politics so long that their humanities curricula are virtually emasculated. Later on, when *white* teachers and *white* students understand in a complex way the moral meanings of racism, then we can go on to fully integrated curricula with no interim compensatory factprs redressing imbalances our now suddenly very "objective" critics passed by for generations in silence.

The Artist as Educator

Another prime prospect for educating the American imagination (much harder to touch than the intellect) is Robert Lowell's verse adaptation of Melville's novella, *Benito Cereno*. Even if this weren't so germane to the race crisis, it would deserve a major educational effort for its media implications alone. I've been fascinated by the aesthetic problems of translating from one medium to another ever since Marshall McLuhan's journal, Explorations, published an essay on "The Caine Mutiny" as, successively, novel, film, play. The heroes, respectively, were Willie Keith, the U.S. Navy, and Barney Greenwald. Once students become sophisticated and critical about the way a medium influences a message, they have a kind of openness of the sensibility which it is a major responsibility of the humanities to cultivate. One might argue that it is this skill which itself creates the autonomous reader; some, including me, would argue that this energizing of the individual spirit is the main difference in human character the humanities can be expected to provide.

At any rate, in Lowell's verse play we have an exciting and too unusual exercise in traditional poetry -- a contemporary writer revering an older one with the most convincing kind of flattery, the creating of a related work of art worthy of its original.

Martin Duberman's off-Broadway play, "In White America," is almost providentially apposite to this discussion. A 16-millimeter film of it should be financed immediately for massive distribution in the schools. Had he not at the very least written his play, not to mention his thoughtful preface, I could but feebly speculate now about what I begin to regard as the next important development in the relations which must obtain between the intellectual community and the general public in a viable democracy. But Duberman was looking for a way to be true to his craft as an historian and yet have more impact on readers. So he staged readings of documents from the history of slavery. This is mass education with a wallop. The Columbia LP of the play can change the hearts as well as the minds of white students corrupted by racism and stiffen the wills of Negro students demoralized by prejudice.

The Importance of Epiphanies

There is indeed a heritage of defeatism in the humanities because we have tried to persuade people that literature was emotionally and intellectually exciting when we had only the dullest of resources to transmit that conviction. Poetry, before the LP, for example, was most often read drearily. (Some poets read their own work poorly, too, but there are many moving recitals available to anyone, as the NCTE Committee on Recordings, under John Muri's leadership, has helpfully informed us.)

Drama, moreover, cannot really be taught at all in total isolation from performance, yet we have tried mouth-to-mouth resuscitation on printed texts of plays for children who have been experiencing outside the classroom popular forms of theatre in films and television since before they started school. Outside school, too, students sing their folk songs and play their guitars. But when they enter the English classroom, a Victorian curtain of silence falls. Against such a background of impoverished means the newer media are perhaps most valuable to us because they provide decorous enough ways of making a transition from the old classroom as mausoleum to the new classrooms as basic staging areas for all the living arts. We need this activism, this Dionysian approach, to banish passivity in everything we teach, but especially writing.

Teaching Writing by Writing

The toughest (and most neglected) task facing the English teacher, next to retrieving the promise of democracy for those trapped in the urban ghetto, is just this teaching of writing. Roger Applebee's tripod really falls down because of the tiny third stump of composition. There's no getting around it: correcting papers is hell. And writing them hurts too, if done often enough and conscientiously enough. Everyone agrees the responsibility has been scandalously neglected for a generation or more, and that journalese, pedagese, legalese, Pentagonese, sociologese, and other deformed written dialects attest to the puny inconsequentiality of our methods. What's wrong?

The physical education teacher could tell us in a minute. No practice leads to incompetence. It's as simple as that. And imagine what kind of basketball we'd have to watch if high school cagers never practiced with a real basketball, but only went through the motions of guarding or shooting -- which is the court equivalent of the workbooks we use to no good effect.

How Modern Writers Write

What we need is a context for writing as open to disciplined play as the basketball court. I think a very unassuming man at the University of Southern California has found one such method (there may be score: let's hope we find them). Francis Christensen calls his method of analysis a generative rhetoric. He shows how good contemporary writers create the rsentences and paragraphs they do. Not as the workbook seems to imply -- by stringing together simple sentences into compound and complex ones. Rather, his careful scrutiny of creatively successful prose reveals many layers of meaning added to the principal elements of a simple sentence.

Christensen's rhetoric, then, starts with a close reading of how our best writers write. A student's own writing then takes off from the insight gleaned from this kind of close analysis. Student writing submits to collective scrutiny. New work of published writers is studied. New student writing goes through the affectionate grilling of class analysis. And so on, to firmer and firmer mastery of prose.

Testing a Rheotrical Theory

I have seen a first-rate high school teacher in San Rafael, California, quite independent of Dr. Christensen's direction, try out the generative rhetoric on his ninth-grade English classes with impressive success. Russell Hill uses the overhead projector with some transparencies made at home (to introduce the method systemically) and others made right in the classroom (so students can study their strengths and weaknesses right on the spot). We have shot a film of Hill explaining this system to four of his students. We did not make a film of him actually teaching a class because our analysis of USOE films trying to show a *cinema vérité* classroom failed because of technical problems of sound bounce and camera focal lengths or because of inadequate aesthetic analysis of the filming situation.

Dual-Gauge Films

The film is shot in such a way that it can make a long film for 16-millimeter projection and a series of short, self-contained 8-millimeter single-concept films. It is our hope that this combination single-concept approach will be accepted as an archetype for an archive on fresh approaches to teaching writing. There is no single aspect of English teaching in such miserable shape. Yet by concentrating on the rejuvenation of writing instruction, we can obliquely clarify the study of language in literature -- since the act of writing itself is understood as a way to deepen one's responses to literature by strengthening one's control over language, the raw material of literature as art.

A Transitional Mass Medium

The thing about Hill's method which is so liberating is that he has found a way of involving an entire class, first individually, then collectively, in the inductive quest for higher standards. His use of the overhead projector with transparencies which allow for Socratic improvisation suggests that here the English teacher, natural Luddite that he is, may find a transitional mass medium -- a half-way house between print and electronics to make the transition to an era of modern instructional technology less painful.

We were so convinced that Christensen and Hill provided a sound way out of the Sisyphean impasse of vacillation between perfunctory workbooks or perfunctorily graded themes that we manufactured ten sets of transparencies of the illustrative sentences Dr. Christensen used in his presentation to the 4 C's Convention in St. Louis in April 1965. In this way he was able to "seed" his system at the several NDEA Institutes he lectured in the summer of 1965. The NCTE office also has a set to test. I propose that if their experiences with the generative rhetoric transparencies have been as favorable as ours, sets of these transparencies (along with another set on the paragraph Christensen has generously provided us with, to seek U.S. Office of Education funding) be provided to all the NDEA Summer Institutes in 1966.

Next to our proposals for ameliorating the Negro crisis, I regard this as our most important single initiative. Indeed, I would like to propose a few modest experiments combining use of the Christensen-Hill method in the context of the Negro in American Culture unit. Our teachers desperately need both perspectives.

Remedial Grammar and Constructive Linguistics

As important as developing more activist techniques for teaching writing, such as Christensen's generative rhetoric, is the diffusion of more efficient methods for remedial instruction in grammar, methods less enervating to the teacher and more individualized for the student. The University of Houston's English department, under Dwight Dorough, has devised, with U.S. Office of Education funds, a workable system for handling grammar for remedial classes through a teaching machine. Shortly after this system proved itself, however, the department dropped remedial English -- part of a nation-wide trend to push such remedial work back into the high school. It seems to me that the logical move would be to farm those machines out to a sampling of high schools which feed the University of Houston. What seems to stand in the way of such an obvious expedient is the usual MLA-NCTE gap between those who teach in the colleges and those who work at lower curriculum levels. It would be a decent gesture, given a generation of neglect, if MLA would take the initiative in this Houston situation.

It would be even better if this initiative were taken quickly enough so that a report on progress might be made at the 1966 NCTE Convention in Houston. Whatever eventually happens, however, it seems a waste to let those expensive machines sit idle when so much help needs to be given the high schools in their remedial work in grammar.

Programming Linguistics

Much more attractive to me over the long haul, however, would be the perfection of a programmed instruction book to give linguistics the real thrust it should have in the classroom. The programmed text is a technological innovation ideally suited to the psychological problems of closing a yawning gap in in-service training. For a manual designed for student use gives the hard-pressed teacher who will never have the advantage of a summer institute a chance to assimilate a bare minimum of information on the subject. I should argue further that the provision of sound programmed texts in linguistics for the summer institutes should be a high-priority challenge for the Center for Applied Linguistics which is, I understand, now anxious to address itself to the high-school phase of the linguistics predicament.

A Telecourse on Language Study

It would be ideal if they could undertake this task after reviewing the several film and television series recently attempted to close this gap: the Kitzhaber films on transformational grammar at Oregon; the Postman kinescopes on inductive teaching of linguistics at New York University; Bergen Evans's "English for Americans" (WBZ-TV, Westinghouse); and "English: Facts and Fancies" (WETA-TV, now available through the new National Center for School and College Television at the University of Indiana). All of these attempt significant things; a few are fairly successful. And before the proposal for a telecourse on linguistics in the Philadelphia area is acted upon (see attached proposal, dated 1/29/65), the first such attempts should be thoroughly analyzed by both the linguists from an organization such as CAL and broadcasters from NAEB-, convened, perhaps, by Edward Cohen of the National Center for School and College Television, an organization with an important new tradition of identifying good grass-roots series and making them much better through modest production grants. It seems clear to me that linguistics is an area where we need toexperiment immediately and in a great variety of ways with newer media such as teaching machines, programmed texts, films, and television to abolish the illiteracy about the nature of language which has caused so much confusion and waste in English instruction for such a long time.

Frozen Assets and Cold Hearts

The problems involved in getting a film made of "In

White America" which can be widely shown in the schools is emblematic of the "freeze" on potential teaching materials of the very first order. I believe a task force should be set to work immediately to tackle the residual fees and copyright problems head-on. A few hardy souls have tried -- like Columbia's Louis Forsdale's work as chairman of the NCTE Television Committee in releasing classic television dramas for school use. But there never was enough institutional support for his isolated though valiant efforts. And the problem must really be attacked as a problem of adequate compensation for the creative talents in all media whose works have staggering pedagogical potential.

Frankly, I think here the profession's attitude on copyright is untenable. Let me try to psych it out. Educators have for so many years been relatively underpaid that they resent what they regard as the greed of individuals and corporations who would rather let curricula go hang if they can't get "cut in" on the new money. I appreciate the resentment as only another teacher who deplores the childish wastefulness of our popular culture (which flourishes while the educational establishment staggers from one financial crisis to another) can feel the stupidity and injustice of this misallocation of resources.

Artist and Educator as Churchmice

But we must not let ourselves be victimized by last year's anxieties. It truly seems that the Federal government is about to give educators the financing they need to tackle their discouraging agenda. There will now be enough money to compensate artists adequately for their creative labors. Remember, they too have suffered as much as we have from the prodigality of the past two generations. It is as important that funds be found to de-garret the artist in America as it is for education to stop being the proverbial fiscal churchmouse. We must identify with the creative artist; indeed, the "new eloquence" we're demanding for our schools is precisely predicated on bringing him into the classroom massively, if vicariously, for the first time through his graphic design of textbooks, from primer through seminar texts, his creation of filmstrips, films, and broadcasts with an aesthetic merit commensurate with the subject they are trying to teach. We have tried to live without the top-flight artist in mass education without success; the banishment by indirection of our most creative sensibilities from mass education has been in my judgment a grievous tactical error, one compounded by the fact that neither artist, humanist, nor educator seems to understand the scope of the loss. The artist must come to the center of the humanities curriculum, where he has belonged all along.

Aid and Comfort to the Creator

To unfreeze the superlative aesthetic assets I am about to describe in general terms, we need first a new point of view. Fight the speculators, the salesmen who think only of profit margins, but don't fight the creator -- the writer, the composer, the artist, the director. We, to be brutal about it, are supposed to serve them. We are hired to "create" (I use the term advisedly) more demanding audiences for them. We ought really to sit down immediately with the Authors' League of America (where I happen to know there is a sentiment for transcending the current deadlock) and work out a way of adding the eloquence of the original creator to the dedication of the creative teacher. I doubt if anything else will unleash the requisite energies needed to make up for decades of jerry-built solutions. The official position of the Educational Establishment (see Saturday Review, 9/16/65, Communications Section) is petulant and self-defeating. NCTE and MLA, if not the NEA, should identify with the creator.

Industry's Fear of Excellence

Unfreezing the assets locked up in newer media vaults will involve working out a realistic scale for programs done before the new guidelines of compensation are set. We must seek out the key people in the communications industries. Let us not be as innocent about this as our idealism would tempt us to be: there are those in the instructional materials field who will fear the infusion of really superlative art into the classroom because it will consign their mediocre materials to the limbo they have long deserved. Big money is at stake, but even greater educational problems hang in the balance. We have stumbled along for generations without our best creative minds engaged in the struggle of civilizing everyone to the point of autonomy. We can't conceivably do the job with near-art, pseudo-art, anti-art in our instructional materials. We need every erg of eloquence we can muster. The artist has it. We must get it into the classroom.

Education's Fort Knox

A program like the CBS "Americans: A Portrait in Verses," for example, lying idle in a film vault while the teaching of poetry languishes, is a pedagogical crime crying to heaven for justice. Rumor has it that a poet can't be bothered about clearing the copyright -- so this film so far has onby been cleared for a handful of prestige, image-building screenings to English teachers who experience frustration of the most bedeviling kind when they learn they can't use it in their classes. I contend that by all that's fair and just, the MLA and the NCTE have a moral obligation to unfreeze this asset. If it means one less monograph on "The Pearl," one less book even on Melville -- well, that's the price of having an adequate scald of values -- what the professional humanist professes to specialize in, after all.

Sundays at 10 A.M.

Negotiating for this film will bring our craft into contact with two remarkable "teachers," Richard Siemanowski and Pamela Ilott. Our negotiators will discover that a veritable electronic renaissance has been going on for over a decade on CBS Sunday mornings because of people like them. Miss Ilott has made her "cultural ghetto" a haven for creative people who want to say something significant with their voices, or their hands, or their bodies, over television. Her "curriculum" is a paradigm of what a really Arnoldian humanities curriculum should be, as opposed to one vitiated by subservience to an over-producing scholarship and criticism industry. Her writers and directors don't talk about the need to throw a fresh stream of ideas on the problems of modern man by studying the implications of conservative wisdom. They do it. At times, I think, they are the real humanists of our age, just as Shakespeare and not the university wits created the living theatre of Elizabethan times.

And contact with the CBS religious series, "Lamp Unto My Feet" and "Look Up and Live", would lead to an exhaustive "historical" assessment of the kinescopes of "Camera 3," held in escrow for us by the New York State Department of Education. When will Robert Herridge and his aesthetic successors on "Camera 3" become the substitute teachers they should have been from the start of television? Looking at CBS in New York would lead one to discover superlative locally-produced documentaries on William Carlos Williams, Edward Steichen, the writer throughout New York City's history, and Ben Shahn. Our classrooms are aesthetic Appalachias without these materials.

Un-American Know-How

When one turns abroad, one's sense of deprivation deepens. Canada, with one-eleventh the people, does eleven times as well as we do with the newer media in the classroom. The reason? Concentration of resources, continuity of personnel, close cooperation in Toronto with national and provincial school authorities. The quality of materials in the humanities, produced both by educational and general broadcasters there, makes our diffuse efforts hilariously amateurish. The way Canadians bring home the bacon at the Ohio State Annual

Institute for Education by Radio and Television is a standing if painful joke among competition from south of the border in the Land of Know-How. (For a "bibliography" of Canadian films on the teenager suitable for school use, see Appendix 12.)

A School Media Service

In England the achievement is even more intimidating. The best contemporary writers in Britain (e.g., dramatist John Arden and poet Ted Hughes) were commissioned last year to write original material for the school service. The British backlog of radio and film materials available for a modest price to the American educational market made this writer's mouth (and eyes) water. One strong reason for pushing the Commonwealth Language and Literature project so hard later on in this report is that it will in passing show American educators what they're missing by not having a BBC tradition in their broadcasting services. The Federal government ought to create one, by first of all financing NET and NER adequately (their improvement since the Ford Foundation forced them to concentrate reveals their potential), and then by setting up a School Media Service. It would be practical to begin such a service in English — since the "entertainment" possibilities of drama, fiction, and poetry programs would give materials created there a dual pruposе. UNESCO's radio service also has an excellent archive of programs on figures like Tagore and Chekov which would add immeasurably to the effectiveness of the humanities program, especially at the secondary level. Their folklore and music programs would be equally useful in the lower grades.

New Media Leadership

What we need most at the point in time, however, is leadership. Leadership to initiate negotiations with the professional organizations and unions involved in securing clearances for unfreezing these aesthetic resources at home and abroad; leadership to set priorities of purchase; leadership to establish preview circuits; leadership to create critical materials in print to support teaching with such media materials; leadership -- and this is the most important of all -- in the establishment of a Media Center for English which would systematize the auditing of these resources and lay plans for the creation of new materials to fill current lacunae. This creative function at first would be distinctly subordinate to the curatorial function, but it should exist nevertheless from the very start. Creation of motivational films and filmstrips on teachers like Thelma Hutchins and explanatory films like the ones begun on Russell Hill, or well devised plans for teaching a new subject like linguistics such as that submitted last year by the writer of this report (see Appendix 10) must be undertaken.

We, Too, Dislike Poetry

It is extremely important that the first such venture be aesthetically superlative. That is why it is heartening to have been able to persuade Mr. David Myers (creator of "In A Dark Time," a film on Theodore Roethke) to submit a budget for a film on the poet Marianne Moore as an indication of his immediate willingness to create classroom materials. I should add that he has the express approval of the poet herself. The advancing years of Miss Moore make it most appropriate to proceed without delay. English teachers deserve eventually an archive of great films on every major poet, novelist, and playwright. The incorporation of the independent filmmaker into the creation of such materials would be good for us and helpful to the filmmaker.

The Summer Institute as Catalyst

The fastest way to galvanize the English profession into fuller use of the media would be to hold an NDEA summer institute on the use of the newer media in teaching Negro literature. Fifty teachers from the most hard-pressed metropolitan districts in the country where the risks are greatest and the need for curriculum changes in the humanities most urgent could study an expanded, media-supported version of the Detroit unit on the Negro's contribution to American Culture. Thus prepared, they could spearhead the specific item in curriculum change in a program designed to domesticate newer media instruction throughout the entire range of the English curriculum.

An Urban Humanities Center

Ideas for the creation of an Urban Humanities Center should be tested in practice at such a summer institute in which mornings would be spent in tough metropolitan summer schools trying out the materials and teaching techniques experienced teachers and curriculum had prepared for afternoon analysis at the summer institute. From such an experimental institute would come needed innovations. The program of most CEEB-style institutes implies we already know what needs to be taught to whom and how, a fallacy that will work only when you have highly-motivated, prep-school-calibre students. In the Urban Humanities Center which would naturally grow out of successive summer institutes, we might discover that the waste and deterioration of center-city schools comes from trying to impose a genteel curtain of silence between what we half-heartedly pretend to teach Negroes in our Victorian classrooms, and the terror and confusion of their extra-curricular lives.

Beyond Shillying and Shallying

I firmly believe a humanities curriculum for dropouts and deprived should boldly confront the crisis of the city itself. These children will grow to autonomy, if indeed they do at all, by being taught sympathetically but not sentimentally to judge the reality of "Naked City," "The Defenders," "Z Cars," and "East Side/West Side" from their own considerable experience of the true-life subject matter. This will create tension at first, but surely that is preferable to the rigor mortis the current charade of a curriculum (Homer, Shakespeare, Thackeray) most of them now tune out on. A humanities curriculum which isn't willing to risk a little preliminary chaos is hypocritical in my judgment anyway, the cheap kind of compromise of those who have blinked inequities all along, of those who say piously that they were for the Negro until Watts. I'm very much afraid we must go into the eye of the hurricane. Getting there will be fairly windy.

Myopic Summer Institutes

The 1965 Summer Institutes, by the way, almost entirely ignored the heart of the crisis in English and everything else. Goucher, as far as I am aware, was the honorable exception. It is close enough to the problem in Baltimore to have the workshop classrooms at hand, and surely such an institute or institutes as I propose should consider carefully the experience of Goucher. But make no mistake about it, if 1966 sees us still concentrating on getting-brighter-students-int-the-better-college-oriented institutes, we can't blame the late filing time again. It will be an indictment of a business as usual mentality unworthy of the humanities at its visionary best. If we, who claim to be the Socratic ones, cannot establish priorities, then who in higher education can be expected to? A Task Force on the Overprivileged will then have to be convened by the NCTE.

Once the crisis begins to abate, or at least when steps have been taken in the direction of abating a crisis that could bring down English as a discipline along with the rest of our civilization, we can take a wider vision. I wish we could go at it right away, for it attempts to heal the breach between scholar and teacher-trainer which in no small way is responsible for the depth of the Negro crisis. It's what I call a fresh start.

The Commonwealth as a Fresh Start

There are so many built-in problems in getting the humanist re-involved in teacher education that it will be helpful if we can find a new terrain where neither humanist nor educator has vested interests. The emerging Commonwealth literatures luckily provide such an intellectual virgin land. Other very important values also inhere in this terra incognita. It is by definition international -- exorcising the xenophobic and parochialism built into Western-dominated humanistic study. Such study provides a paradigm of a post-nationalist world community of men. It is based indeed on a love of diversity. Yet it is literature in English, free from the aesthetic dilemmas of translation. And cergain developments make it easily accessible. The Association for Commonwealth Literatures, founded at Leeds in 1964, is the first scholarly group set up to organize the study of the subject. In 1965 the Commonwealth Arts Festival displayed for the first time the exhilarating achievements of these emergent cultures.

Moreover, the British Council, because of its work in teaching English as a second language, and the Royal Commonwealth Society, because of its concern for the arts of these countries, afford intellectual resources and institutional support which are indispensable in the kind of change advocated here. Moreover, the formation of the Commonwealth

Broadcasting Union means that the world-wide technical resources needed for the body of mass media materials projected here are accessible.

Paradigm for a New Humanism

In simplest terms, we want to create works of art in the newer media, interpreting Commonwealth language, which will do several things: (1) prove to the humanist once and for all that mass media can be aesthetically superlative and hence deserve a central place in the English curriculum; (2) give humanist and educationist a common task so they will discover common ground together for other tasks as they explore the Commonwealth literatures together; and (3) lay the groundwork for an international association of teachers of English (UNITE -- Union of Nationals Interested in Teaching English) by involving them first in the research and production of a radio series on English as a world language; and, second, in a television film series on the literatures in English of the same countries. We need a fresh start if we are not to be haunted by the old ghosts of audiovisualism, educationism, and English.

There are many practical ways to show how scholarship can support teacher training at the same time that it widens its own horizons. (In my opinion, an alert clerisy will reach out for an adequate familiarity with the new Commonwealth literatures, not wait lethargically for "them" to come to us.)

English as a World Language

One of the most serious defects in teacher preparation today is the absence of training in language study. Studying how English takes on a unique flavor in each of the Commonwealth countries is one way to study linguistics humanistically, that is, to see the general principles about language in the context of the differences historical traditions and contemporary forces impose on English in each of the Commonwealth countries. The science of linguistics quite properly pursues the systematic study of language. A humanistic perspective on language is as selective as the artist is; he attempts to create an imaginative order that has its own autonomy.

Let me give an example. If I wanted to show how Canadian English differed from American English, I would look for human situations which reveal how language and culture interact. When I talked to Canadians last year in search of these illuminating anecdotes, I was surprised at how easy it was to find them.

Talking "English" in Ontario

For example, one CBC radio producer was giving a Scottish emigrant to Toronto exercises to de-burr his accent. He felt that the tweed in his voice would keep him from rising as far as he hoped to be able to go. There are a definite set of exercises which macadamize the Scot peculiarities out of his speech. Ironically, at the same time that this Scot was trying to blend into the linguistic scenery, a successful BBC announcer (where English, we know, is spoken the way God meant it to be) was trying to put, as he said it, "a little Ontario" into his voice. His BBC style sounded condescending to Canadian listeners, or so he feared. And what was "Ontario"? -- why "aboot" and "oot," a thin patina of Scotticisms the original settlers of Ontario had left on the local speech. What is the human meaning of these two ambitions, intelligent men passing each other in the night --

going in opposite directions to get themselves the proper kind of speech?

Canadian Bilingualism

And the same week I learned about those Canadians in search of the "right" kind of English, I read about a sit-in at a Toronto kindergarten, where French-speaking mothers were insisting their children have their bilingual kindergarten restored to them. What happens to English in a fiercely bilingual conflict, where even the new freeways have to be equalized as in the MacDonald-Cartier Expressway between London and Toronto? One Canadian scholar pointed out that such confusions go back to the time when both English-speaking and French-speaking geographers were transcribing the same Indian place names in the different phonemic inventories of their languages. Indeed, the whole problem of naming a new land with its own kind of flora, fauna, landmarks, and weather is itself a process intrinsically fascinating. Why, for example, if Canada was settled by the Scots, are there so many English place names -- London, Windsor, Kingston -- instead of Glasgow, Aberdeen, Edinburgh? The answer seems to be that the officials moved in the London administrative orbit and their idea of prestige names underwent a sea change. Indeed, even so prosaic sounding a subject as Canadian English is full of fascination.

The Lister Sinclair Touch

Canadian English also provides us with a model for interpretation. The Fund for Adult Education financed the production of a series, "Ways of Mankind," popularizing the basic concepts of anthropology. "A Word in Your Ear: A Study in Language" is a classic example of how sound scholarship can be combined with eloquent art. It is that combination which the CBC-Lister Sinclair tradition could bring to American scholarship.

Such a radio series on English as a world language should be done in thirteen programs so that it could be aired over NER, from whose stations English teachers, forewarned by NCTE publicity, could tape the programs for permanent use in their schools at the times they found most convenient.

Print Research for Radio Producers

Basic research for sucha series could be done by commissioning 8,000-word or so essays by linguists in each of the Commonwealth countries following a questionnaire -- outline fashioned at a preliminary planning conference of American linguists meeting under MLA or CAL auspices. Thus a score or so essays would be the background research for the radio programs. Collected, they would provide excellent paperback supplements for teachers using the tapes or LP discs in their classrooms. The essay-tape series would provide an excellent opportunity for organizing UNITE, a global body of English teachers who would then tend to share ideas and talents over a much wider range of professional activities. "Its Infinite Variety: Radio Essays on English as a World Language" would thereby do many things that need doing, besides showing how mass communication can bring the humanities scholar back into contact with teacher training. The BBC School Service has agreed to furnish cost estimates, if the USOE is interested in financing such a series.

English as a World Literature

The next stage would be expensive but even more rewarding. A few years ago I viewed an ESSO World Theatre television film called "Nigeria: Culture in Transition." To see this film is to know how Keats felt writing his poem about first looking into Chapman's Homer. For names entirely unknown to me turned out to be very moving writers. Isn't it a pity that with modern communication devices at our disposal, we don't know about these new literary realms of gold? I think we should commission a series of films on the literature being written in the countries whose variants of English we will have studied through the radio series. The world is shrinking too fast for the literary scholar not to include newer media in his range of publications.

Mere Sociology as Optical Mote

When I mentioned this proposal to a leading literary critics, at the moment on special assignment interpreting American culture to England, he agreed the idea was fine, but feared it might end up "mere sociology." Only, I replied, if we can't find good enough literary critics to work on the series. If the Association for Commonwealth Literatures took such a responsibility and worked with the Commonwealth Broadcasting Union, we could achieve an outstanding fusion of sound judgment with artistic form.

A Radio Magazine on Commonwealth Literature

But well-funded projects like these take time and money. There are ways of beginning quite simply to prepare a profession for these changes. Why not ask NER for half an hour a week beginning fall semester 1966 for the MLA Conference on Commonwealth Literature (meeting in December 1965) to produce a radio magazine on this new literature in English. Call it "Realms of Gold" after Keats and have several different scholars contribute short reviews, recitations, correspondence, criticism. And publicize the program through local NCTE affiliates; badger librarians into displays and acquisitions based on the Commonwealth literatures.

Photo-Film Poetry

There are other methods of using such a fresh start for the humanities and mass communications to get the brisk winds of innovation ventilating our studies and classrooms. I have suggested to the NCTE, for example, that a sampler of poems from Commonwealth Poets '65, published for the Cardiff Arts Festival, be blown up for duplication on fibre boards for display at the Houston Convention of that organization.

Later the inexpensive cost of such a display could be amortized by circulating it at a small fee to local affiliate meetings. Mr. John Szarkowski, curator of photography at the Museum of Modern Art, is willing to counsel us on the graphics. He was fascinated by the prospect of pairing fresh photographic and poetic talents. Later, when the prototype has paid for itself, further "editions" of the Commonwealth sampler should be produced with young photographers creating images germane to their countryman's poems. Finally, 8-millimeter film loops of poets reading their poems for a World Library of English Literature would further employ the newer media's resources of eloquence to our task of teaching poetry.

A Folkways-Scholastic Parlay

The merger of Folkway Records with Scholastic Publications in 1965 suggests another pedagogical parley. That firm's Literary Cavalcade has long done a superb job in presenting contemporary poetry in the context of compellingly designed graphics. I can see a splendid photopamphlet on young Commonwealth Poets reprinted from that magazine along with a Folkways disc with those poets saying their own poems.

Beginning with Poetry

I have limited my discussion to poetry for simplicity's sake, and because poetry lends itself well to first introductions. But what I've been urging applies to other literary arts as well.

The British Film Institute held a World Television Festival in 1963; the Commonwealth Arts Festival in 1965 included film and television festivals. Many of the entries, and many more I have discovered in my year of searching, would constitute invaluable addition to our teaching resources. More suggestions for using them following under "Logistics."

Our Unpossessed Commonwealth

It remains to summarize the tactic of introducing Commonwealth Literature through mass media. Humanists are suspicious of mass communication, largely because they don't know how serious the media can be in the BBC tradition inherited by the Commonwealth Countries. They also are diffident about involvement in teacher education. This new part of the global literary firmament allows all parties to the transaction -- humanist, educationist, broadcaster --to have a fresh go at it, unencumbered by inherited impasses. I have purposely played down in this discussion the need for international understanding (which I think literature serves faster and more surely than do the social sciences), but it is foolish to ignore this dimension of the discussion altogether. What, then, are the logistics of the strategies and tactics I have been proposing?

The Trivium in Balance

In his national study of high schools with outstanding English problems, Roger Applebee noted that the tripod of the English curriculum (language, literature, and composition) would never stand up because the legs were so unequal. That imbalance also derives from lack of focus and purpose. Writing is shamefully neglected because the old methods of teaching it were enough to crush a saint. Language is poorly taught because linguists have not yet found ways of institutionalizing their research in classroom practice. And literature is fun to teach (especially when it's taught

IV. LOGISTICS

Now just so long as our educational institutions above the grade of the kindergarten and kindred aspects p persist in foisting a feudal and hence now artificial system of thinking and feeling upon an active-minded people, just so long shall we continue to be characterized by spiritual poverty instead of spiritual wealth in our civilization and in our art. For our art cannot differ materially from our civilization, and our civilization cannot essentially differ from our thought, our education. Hence, we may seek and find the existing center of gravity of our art within the nature and tendencies of our educational methods. I am gratefully aware of important movements for educational betterment, even though they be sporadic. I know the brilliant minds impelling these movements -- striving against the inertia of academic convention and the languor of habit. The leaven is working, and some day will surely work largely.

Thus, my son, do we obtain a general view of the orderly form and content of true culture, in contrast to the relative shapelessness and emptiness of what, amongst us, passes for culture. Culture to be real, to ring true, in this day and land and for our people, must become democratic: as they must become. It must justify itself as the most simple, impressively obvious output of the spirit of democracy in its subjective aim and social form. Otherwise, culture for us is an illusion, a delusion, not a power. When two such words as Democracy and Culture are conjoined, there arises from the conjunction a new idea, a new sense and vision of power -- a new world wherein Democratic-Culture shall signify man's highest estate.

True Culture means the full opening of the heart: its veritable blooming. Without this -- all else is vanity and vexation of spirit.

-- Louis H. Sullivan, *Kindergarten Chats and Other Writings* (Wittenborn; Schultz, Inc., 1947), pp. 134-5.

superficially).

For the tripod to stand up, the three legs have to come to a focal point -- the development of mature aesthetic judgment in the individual student. This can only come by constant acts of attention and criticism. The act of attending is essentially aesthetic -- how skilled is a reader in perceiving the complex relationships which obtain in a well-made work of literature (and mutatis mutandi, a work of art). Thus the art of criticizing is essntially a composition -- an ordering of elements in a judgment sufficiently clear to be communicated in speech or prose to others. Until our classroom practice reinforces this unity every day, it will remain the crazily askew, easy-to-turn-over tripod it is.

Language-Literature Criticism

Once again, this integration does not need to await grandiose curriculum reconstruction. Language-Literature-Criticism is a paradigm for classroom action. Attention to the formal characteristics of the literary medium, penetration to the meaning embodied in the work, explication of this to others with similar training. Repeated with a wide variety of works under a wide range of conditions, this critical exercise results in judgment, practiced and mature. Media can help at every stage of this process, but they can never -- repeat, never -- take the place of that interior student monologue which can lead to the dialogue that makes civilized life possible. Media will be importqnt only insofar as they are instrumental in accelerating the quantity and quality of such critical acts -- with the noteworthy exception that occasionally the media themselves contain works of art complex enough to be at the center of this paradigm -- language-literature-criticism.

How can media help at each stage? If you've ever tried to teach Robert Frost's "Stopping by Woods on a Snowy Evening" to Hawaiians, you know how essential experience is to some kinds of sensual imagery. Language must be rich with reference to reality, or it becomes man's greatest hindrance. No one who has never been in a slum can pretend to know fully what Stephen Spender is writing about in his poem, "Elementary School in a Slum." American nature poetry is a bland blur to most children simply because they don't see what's involved. "The Yeats Country" is an indispensable prolegomenon to Yeats the poet. Whatever can the sensuous and affective experience a student brings to reading is worth attention, provided the teacher makes it clear that such a preparation is not a substitution.

Multi-Media Translations

Multi-media translations can also be very helpful. How this applies to Melville's "Benito Cereno" is examined at length elsewhere in this report. But the bifocal perspective that comes from seeing "the same thing" in different literary genres is so valuable a method of developing understanding that the university community could do nothing more useful than to create a repertory of such cross-media critical studies for putting the techniques of the new criticism to work in common school education. The work of George Bluestone as a critic (Novels Into Film) and filmmaker ("Bartleby") suggests the kind of man needed to create such materials. Raymond Williams's essay on Shakespeare and the mass media (in TV As Art, ed., Patrick D. Hazard) is an example of how the cross-media explication works. Father John Culkin's ways of studying both film translations and original films is another productive method for stimulating aesthetic bifocalism. Father Walter Ong's comparison of the differences between Allen Sillitoe's short story and film, "Loneliness of the Long Distance Runner," to elementary and high school teachers at the 4 C's Convention in St. Louis, 1965, is a recent example of how well a man of profound learning can do this kind of teaching, once such a scholar accepts the commitment, as Father Ong and a few others of his stature have.

Finally, the media can assist in teaching the act of criticism. The CEEB films like those of Walker Gibson counsel very practically on the problems of teaching writing. But I believe what I have called a transitional mass medium -- the overhead projector -- combined with the new generative rhetoric of Francis Christensen can show us one way out of that wilderness of rote exercises in writing which only taught, ultimately, contempt for writing, and by extension contempt for everything else that went on in our classrooms.

Compassion as well as shrewdness force us to seek ways of lengthening the writing leg of our trivium without making paperwork Sisyphuses of us all at home. We must cultivate writing inside the classroom much more than we do. And we must encourage in-class student criticism which is not psychologically destructive.

Under logistics, a film explaining the generative rhetoric taught both by means of home-prepared and classroom-created transparencies is described in detail. What they can do for "domesticating" the teaching and criticism of writing *in school* may well be done for oral expression by a combination of the pioneer work of Ruth Golden at Detroit's Northern High School with the new project of Nelson Francis at Tougaloo College in Mississippi. The tape-recorder language lab will aid us aurally to focus attention on speaking well, the way the overhead projector allows us to focus attention visually on writing well. We would do well, however, to keep in mind a landmark essay on the problems of teaching uniformity in style and usage. by James Sledd, *The English Journal*, November 1965.

For us to take a new look, we must first admit that the university is justice-bound to train a new generation of teachers, solidly trained but willing to experiment with all kinds of aids kept ever subordinate to the main task of fostering literacy and deepning cultivation. If we keep our eyes firmly set on this dual task, any number of helps will be welcomed. And our unending job will approach closer to an always illusive ideal of perfection. The trivium need not be trivial.

The "Miracle" of Detroit

By this time, the story of Detroit's urban readers is fairly well known within the craft of English. Basically, what the people working under Dr. Gertrude Whipple in the Detroit Public Schools have found is that so-called "ineducable" Negroes begin to read in the first grade when the reading materials they use include images of themselves and their urban surroundings. In other words, curriculum specialists have discovered that scenes from the suburban Utopias which form the iconography of most basal readers have been psychologically threatening to the Negro; indeed, they seem to be an emblem of the very denial of opportunity which the real-life metropolitan landscape faces him with. And so, it should not amaze us (it is so obvious once it has happened) that Negroes would learn how to read if their instructional material reassures them by, as the cliche goes, "getting where they are and leading them someplace, hopefully farther."

Technicolored Shoddiness

What remains to be observed about the urban readers is aesthetic poverty. As someone remarked, they are merely technicolor versions of the same old shoddy graphics. This raises the larger question of whether Americans would have put up with the visual chaos of their everyday environment, had they been taught in their primers to respect integrity in design. Which raises, this is to say, a question far beyond the immediate one of how to overcome sociological dropouts in the minority sub-culture. This poses the question of how we can devise primers and other instructional materials up through graduate school representing the most eloquent visual designs our culture is able to produce. Why is it that our textbooks should be such an aesthetic shambles, while designers like Saul Bass create movie trailers for filmmakers like Otto Preminger? Is it really tolerable that we should so misallocate our resources in this way? Why do not Ben Shahn and Antonio Frasconi work on these essentials materials which provide our youngsters with their first glimpse of what the world of learning can be? Indeed, it seems to me that an all-out war on aesthetic poverty would begin precisely at this point, by creating an archetype series, kindergarten through twelfth grades that will reveal to all the other curriculum centers how their subject matter can be presented in the most effective way by using the very best artists to design the teaching materials. It is highly unlikely that a commercial publisher is going to risk bringing America's best graphic designers to a curriculum series when the mediocre and third-rate have managed to sell a highly profitable number of books.

Interest of Humanities Branch

This question of integrating indtruction in the humanities with the very best graphics and visual design is so crucial and neglected an issue that it has formed the basis of several conversations between the writer and the Humanities Section of the U.S. Office of Education. I merely want to remind my readers in this report that this is an issue of paramount importance which, so far as I know, has not been dealt with at all. We know that a few people in the craft of English teaching are sensitive to these matters, or else

Professor Ken Macrorie would not have redesigned the journal of the Conference on College Composition and Communication the way he did a few years ago. Such far-sighted men within our craft are unhappily very few and far between. Yet I would argue that the resultant stodginess and lack of verve have debilitated learning at a very fundamental level throughout our entire curriculum. Commercial media use the very best designers and the most eloquent graphics techniques; we, it almost seems perversely, are stuck with the very worst and least effective. No one who wonders at the low efficiency of the American educational establishment should neglect this small but significant point of leverage: good design.

Grass Roots Frittering

And though the work of the Detroit public schools in establishing the theory of the urban reader, as well as those other experiments like the Bank Street College of Education and Hunter College, are already far enough advanced so that we accept the principles at stake, the toughest part of the job remains: translating these various systems into an optimum kind of compromise or finding some new variation on the existing system and then getting these massively into circulation in our metropolitan school systems. Once again here, the grass-roots syndrome may prevail, and we may have a welter of tiny experiments frittering away previous energy, when one really first-rate series of readers would husband our precious resources. It would seem that a conference on trying to analyze the various potentials of the different urban reader schemes, as well as adding the Initial Teaching Alphabet notion, should be called at the earliest possible moment.

The Eclipse of Hope

But beyond this research and conceptual problem is one of motivation. We think we have isolated an example which could have the widest possible impact on the issue of motivation. For the past 25 years, Mrs. Thelma Hutchins has been teaching slum children in the Detroit school system. She is unquestionably one of the unsung heroes of this generation. Long before it became fashionable to discover poverty, she was there, doing whatever she could against immeasurable odds. Her story needs to be told so that a new generation will flatter her by being as dedicated and imaginative in their use of the newly abundant sources as she was in an age of scarcity.

Thelma Hutchins: Heroine

We took color pictures of her teaching a first grade in the new Harry Keiden Elementary School in Detroit; later we made tape recordings of her commenting on the slides. Further, we went to Belle Isle last summer when she was working in one of the pilot "Head Start" programs and took pictures of her working there and tape recordings of her, her teacher aides, her children, and the parents of the children getting a Head Start. We believe that a very powerful sound film strip could be made of her and her work for use in teacher organization and community support programs throughout the country.

Not that Thelma Hutchins is the only idealist who has been at work for years against impossible odds, but she is one of the most eloquent, surely, entirely without pretense, a born teacher who has made a way of life in helping these children break out of the poverty cycle. If financing is available for a color film of this woman at work, that would be even better. Ironically, because she is only a normal-school graduate, she cannot have practice teachers, since she does not have the proper certification. Yet her influence ought to be more than merely local. Indeed, I should say that just as important as discovering new techniques in solving the Negro educational crisis is finding new ways of dramatizing the idealism necessary to surmount this problem. It is much more than a question of improved techniques. We need to stir up as much compassion as we do inventiveness in finding new techniques like the urban reader. In Mrs. Hutchins we find a teacher who combines experimental teaching with the crucial enthusiasm. We have shown the slides to a number of U.S. Office of Education officials. We are ready to move ahead on this part of our report at the earliest opportunity, as soon as funds for a sound filmstrip and/or a 16-millimeter film are available.

One Good Experiment Deserves Another

Bethlehem's i/t/a experiment is not only important in itself, but its promise as another meeting ground between schools and media is most important for the craft of English. Many people who are using i/t/a talk of a marriage with TV -- whether for classroom instruction (doubtful value), teacher training (very valuable), or parent indoctrination (a practical need) -- but nobody has suggested such a fusion yet. The i/t/a materials themselves, moreover, reflect an awareness of graphics-as-language which, while not superb, is certainly far above most basal readers. The symbolically important thing about i/t/a (lifting off the roof, letting the children's vocabulary fly as high as his linguistic and imaginative fancies dictate) offers, too, an effective statement in reverse about precisely what has been wrong in grade school for too long.

The Chandler Readers: Photo as Art

The Chandler readers, with their use of photography and their commitment to supermarkets and realistically disordered urban streets as locales, represent the graphic sophistication too infrequent in English. No one else has used photography their way, making print seem real to students and at the same time developing, at the primer level, a corollary graphics literacy.

1+1+1 = 7

We have been impressed discreetly by Hutchins using Follett in Detroit, a school system using i/t/a in Bethlehem, and what a fine eye for good photography has done for the beleaguered cause of good graphics in the Chandler readers. Why not prove that in the "new math" of an all-out war on poverty, one experiment added to two others comes out to seven at least? The elementary school has been victimized for a generation by the terrified and the timeserving who resented their duty to babysit "inducables." To overcome this heritage of contempt and despair feeding on each other, the artist needs to enter the common classroom. The reliability and validity czars aren't within a mile of credible answers. We need eloquence, not authentication, to overcome the backlogs depressing us.

Two Circuits That Clogged

The logistics of newer media and the teaching of English is the very hard-nosed one of getting the most out of available materials. The main problem is persuading the inherently anarchic English teacher to work within the bureaucratic routines that make mass communication (and mass education) possible. I say this wistfully because two experiments we undertook as part of this report make me wonder. One experiment involved mailing a sampler of ten different mass media packages to a circuit of five institutions chosen because they represented an important development in curriculum innovation. The circuit was supposed to take six weeks, the amount of free viewing time promised us by the distributors. To my horror, six months later the films and recordings had still not all been returned.

Further, we made arrangements with ESSO to supply ten films from their various television series (Festival of Performing Arts, World Theatre, and Repertory Theatre)

PRECEDING PAGE MISSING

of the new materials in their 1966 programs. One way of making such screenings most productive would be to pass out a checklist of possible materials at the Washington conference for new institute directors. We volunteer to prepare such a list with Dr. Martha Coxe if one is needed.

Media Maturity and Curriculum Centers

Preview circuits should also be established in conjunction with each curriculum center. Indeed, a short screening conference of curriculum center heads might be worth the small expense involved. In keeping with my belief that the English craft must work within the matrix of institutions that make up contemporary society, I recommend that such a conference be called at NET's Audiovisual Center at the University of Indiana. For one thing, this would accustom policymakers in English to the existence of this archive of grossly underused resources -- and to the recent relocation there of Edwin Cohen's National Instructional Tape Library, under the new corporate title of the National Center for School and College Television. Cohen has some excellent ideas for identifying good programs made by local ETV stations and upgrading their production values to outstanding levels before distributing them nationally. Too much ETV is aesthetically defective because of the grass-roots syndrome which by decentralizing production thins out the talent and funds to monomolecular thickness. Thus it is very salutary to have Cohen countering that trend with his tape library. A "Benito Cereno" sampler would be a convenient convening tactic.

The Yeats Centenary

Once the curriculum center directors get a livelier feel of what newer media resources are already at hand, they will be able to start initiating suggestions to meet the needs which current materials don't satisfy. Here I think the experience of Irish television is instructive. Telefis Eireann has total revenues hardly larger than one commercial station in Philadelphia. Yet to celebrate its Yeats centenary year, a wide range of both radio and television programs were commissioned and broadcast. MLA ought to rebroadcast them here. Not surprisingly, Ireland has made as much of this important occasion as any country.

Cursory investigation revealed that Radio Eireann and Telefis Eireann (Programme Bulletin, 27 May 1965) had arranged a series of broadcast events commensurate with their pride in that genius of the Irish Literary Renaissance.

Radio

-- "The Yeats We Know," six Thomas Davis lectures by Frank O'Connor, Pedraic Colum, Francis Stuart, Austin Clarke, Mark Gibbon, and Earnan de Blaghd, now collected in a paperback edition edited by Francis MacManus (Dublin: Mercier Press).

-- Radio adaptations of seven of Yeats's plays by the Radio Eireann players:

"King Oedipus"
"Kathleen NiHoulihan"
"The King's Threshold"
"On Baile's Strand"
"The Green Helmet"
"The Countess Cathleen"
"The Words Upon the Window Pane"

-- Several programs of music based on Yeats poetry, including Seoirse Bodley's special commissions by Radio Eireann Symphony -- a song cycle for soprano and orchestra, "Never To Have Lived Is Best."

Television

-- "Portrait of a Poet," a biographical film on the people, places, and events which specifically influenced his works. Research and script by Niall Sheridan and production and direction by James Plunkett.

-- A recitation of his poems by Cyril Cusack.

-- A telecast of Tyrone Guthrie's production of "Oedipus Rex," featuring Yeats's translation and use of dramatic masks which so fascinated the poet.

-- A new production of "Deirdre."

-- Four half-hour talks (Frank O'Connor on his friendship with the poet, Denis Johnston on the man of the theatre, Richard Ellman on contemporary attitudes toward the poet, and T.R. Henn on his poetic achievement).

Surely MLA and NCTE can use their prestige to persuade NER and NET to retransmit some of this material, with the promise perhaps that it will be widely used in classes.

The Cameo Performance and the Classroom

But we ought to do better than that by Yeats. Michael MacLiammoir has been giving as part of the centenary and the Dublin Theatre Festival a two-hour dramatic reading on the poet. It is admirably designed for easy translation to television. For several thousand dollars, a really useful addition to the repertory of classroom materials on Yeats could be obtained. All it would take on our part would be a little forceful persuasion of NET officials. By doing one or two things like this a year, English teachers would have institutionalized an important relation with educational broadcasting in America.

Cultural Amnesia and Scholarship

One looks in vain for a similar tribute to Hawthorne on the centenary of his death in 1964. I think such cultural amnesia is a serious defect -- we had scads of books and articles, but no radio, film, or television celebrating the memory of one of our great writers. Why, one asks, didn't it occur to scholars to tell what they knew about Hawthorne to the general public? There was a great flurry about getting perfect texts of all his works, good, bad, and indifferent. Why is American literary scholarship so much windup and so little pitch? This is a question we ought to ask as we begin to examine the materials already at hand which we haven't been using, which exist in U.S. and foreign film vaults, which we should get into circulation; having examined these materials, we should commission our best artists to create for the classroom. similarly first-rate programs.

Let me make a specific proposal. July 12, 1967, marks the sesquicentennial of Thoreau's birth. The current crisis over the quality of American life was clearly foreshadowed in the philosophy of *Walden*. What could be more appropriate than to reclaim the meaning of Walden for the average viewer with a first-rate film, commissioned by the NCTE for airing over NET? I'd nominate as the liaison between the world of letters and the popular media poet-teacher Philip Booth, whose poem, "Letter from a Distant Land," does in the genre of poetry what deserves to be done in film.

One superlative film on Thoreau would be worth more than a thousand scholarly articles to celebrate the sesquicentennial. If you like Robert Hughes's work on Robert Frost, commission him as a council, don't committee him. Risk even a noble failure rather than bank supinely on a bland sure thing. I can think of others I'd have confidence in -- George Bluestone, David Myers, some of the USIA student filmmakers.

Letting Our Students Teach Us

Here a very heartening precedent bears repeating. The Poetry Center of San Francisco State College is an honorable exception to the rule that the humanities scholar has ignored the schools almost as a matter of principle. Because James

Schevill and Mark Linenthal care about poetry, they groan that it is by and large taught abominably. The typical response is to shrug and leave another generation to get outrageously distorted views about the nature of poetry. Most professors have acted as if this were the way they felt. Not the Center. Its members go into the high schools and read their poems and those of other writers; they edit a newsletter for teachers; they commissioned the first really poetic film we have about a major American poet: David Myers's "In A Dark Time" on Theodore Roethke. Mr. Myers made that film on a grant from the student government of San Francisco State, supplemented by his own great creativity which cannot be paid for but can only be admired. If these idealists had not gone ahead with their film against formidable odds, we would have had no film at all of a great teacher and poet, for Roethke died shortly after. Yet a curious communication block ensued. The film was shown at the 1963 NCTE convention in San Francisco and at many private screenings in the intervening two years. Yet almost no one in the craft of English knew about the film two years later. These clogged channels are a kind of symbol of the inadequate information system inhibiting the effectiveness of English teaching at all levels today. I have found, time after time, great enthusiasm for the film when I have set up a screening for an individual or a group. But obviously such a method is inadequate when an entire profession has to be informed swiftly and systematically.

That is why, in addition to the long-range influence of screenings for NDEA institute directors and curriculum center leaders, we need to experiment in a variety of ways with better methods of informing the English teacher about the best that is being thought and said in the newer media that hold promise for English teaching.

The Festival That Didn't Draw

One such experiment was a resounding flop. The (now defunct) Committee on Commercial Broadcasting spent many hours winnowing entries for a Television Festival at the 1964 NCTE convention in Cleveland. Only 500 people in all attended the 25 different screenings. Luckily, the Television

Information Office commissioned under my editorship nine explications of the best of these programs (three elementary, three secondary, and three college) so that when the NCTE publishes TV As Art: Some Essays in Criticism in the spring of 1966, considerable permanent value will accrue from the Festival.

The Convention as Epiphany

Still, national conventions are places where people expect to find new materials. Why was the Cleveland television festival so poorly attended? The location, for one thing, was marginal; although on paper its position in a corner of the main lobby looked good, it was an ornery corner people avoided. Moreover, while teachers are keen on finding new materials, they rarely have time to peruse them on the spot. Hence a few minutes filling out a form for a free examination copy of a book is much more competitive for the crammed hours of a convention than sitting down for a half-hour of "Occurrence at Owl Creek Bridge" or two hours for a color "Macbeth." There is evidence, however, that a few "classics" draw -- Rod Serling's "Requiem for a Heavyweight" was well attended and well received. In itself this program suggests an essential responsibility for the humanist -- the creation of an archive of the best drama which television here and abroad has produced. That I hope would grow naturally out of a closer relationship between NCTE and NET's film library in Bloomington. There is, of course, the Television Academy's new tripartite archive at New York University, American University, and the University of California at Los Angeles, and MLA and/or NCTE should have an articulate representative on that body.

Closed Circuit Hotel Previews

Meanwhile, there remains the practical problem of informing teachers about what already is available. MLA Executive Secretary John Hurt Fisher has suggested taking a page from NEA's book. At their Atlantic City convention, NEA members previewed around the clock through a closed-circuit system in their hotel rooms. Schedules were staggered so a viewer has several cracks at each film. Dr. Fisher has suggested a trial of this system at the MLA Convention in New York over Christmas 1965. If a program of three films on poetry (Yeats, Lowell, Roethke) meets with success in Chicago '65 / a more comprehensive system will be arranged for the 1966 convention in New York.

Media Creators at Conventions

There are other ways to penetrate the high threshold of distraction at a national convention. One was tried in Boston, Thanksgiving 1965, when WGBH-TV telecast Robert Lowell's "Benito Cereno" after the Friday evening general session. We have been suggesting to NET's director of utilization Henry Alter the possibilities of preparing for NDEA summer institutes a packet of study materials which will tend to put the viewer into the fuller possession of the work of literature on this kinescope. We were unsuccessful so far to interest any ETV station in carrying a cross-media analysis of the novel, stage play, recording, and telecast -- in spite of the fact that the four principal actors and the director of the stage play, Jonathan Miller, expressed a willingness to come. We must try again because it is extremely important that the most creative people in the newer media talk to teachers. For one thing, actors and directors are inspiring, and teachers need such pick-me-ups to keep their sanity. They have to know in a deeply personal way that there are men and women fighting the good fight, working our side of the street, so to speak, in the mass communication industries.

Will Newer Media Mature?

If the novel become one of the most serious forms in all of literary history in fewer than a hundred years, we have every right to expect that films, radio, and television could mature with similar rapidity. What we expect of these new arts, what our students learn from us to demand of the new forms, will not a little determine what the newer media end up becoming. So the more creative individuals like George Schaeffer, Lucy Jarvis, Rod Serling, and Arthur Penn we can bring to our regional and national conferences, the better. It's good for the media people (who need to know we care) and it's good for the teachers. It keeps both from losing faith in a situation which discourages many people to the point of despair. And such dialogue between creators and teachers will keep alive the option that the broadcasting media will earn a seriousness the movie has achieved in the last ten years.

In-Service Film Explications

In fact, the impressive success of the low-budget movie provides us with another way of incorporating the popular media more fully into the English curriculum. Every convention reaches a peak of ennui by its second-last day which no amount of high spirit or low spirits can transcend. Then is the ideal time for a full-length movie, followed by a brief "collective" explication. This technique was pioneered in St. Louis at the 4 C's Convention by Warren French, David Stewart, Father Walter Ong, and myself. Based on the success of this experiment ($100 rental, 500-plus viewers), I recommend that no major convention be held henceforth without screening one low-budget film which has teaching potential. This is "in-service" training which combines the therapy of surcease from conventioneering with the low-key instruction of a kind of aesthetic husking party (as theme and image are worked out together, from the podium and from the floor).

Better, this would seem to suggest, one excellent work in the newer media thoroughly enjoyed and fully comprehended at each session than marathon viewing of many many films at one-quarter the intensity.

Local and Regional Preview Circuits

Back home is where the extensive viewing can take place. The NCTE should seek U.S. Office of Education funds for a number of such previewing circuits of various shapes and sizes. Wisconsin's Leonard Kosinski is willing to try one circulating through his state in the schools cooperating with his state-wide curriculum program. Professor Hook will discuss setting up such a circuit among the twenty colleges making up his Illinois teacher training experiment. Add the Indiana and Minnesota curriculum centers, and you have a tight geographical circuit where screening prints circulated either from NCTE-Champaign or NET-Bloomington can make a maximum impact on curricula. There is no one best way to get good materials in the hands of teachers. All I can say, after analyzing the current snail's pace for a year, is that there must be better ways than we have so far devised.

NET and NER Patrons

Another practical way of informing teachers is to encourage them to be regular patrons of NET and NER in their own localities; partly because these national broadcasting organizations need support, and partly because English teachers are missing a bet by not paying attention to what they already show, indeed by neglecting to assign their plays and documentaries. We very much need a NET/NER equivalent of Scholastic Magazines' "Look and Listen," because watching and listening to next year's teaching aids is by far the cheapest way to alert teachers to better newer media materials. Perhaps more space in Councilgrams for NCTE members and more FOMnotices for PMLA subscribers will inform more teachers faster. NBC's "Exploring", of course, has set up this kind of previewing for its American History sequence.

The Eclipse of Sunrise Semester

One suspects, too, that the shameful underacceptance of commercial television ventures like the CBS "Sunrise Semester" and the NBC"Continental Classroom" was largely due to not enough people caring enough to get the word around and to overcome the institutional inertia necessary to give credit for someone else's (possibly inferior, but in most/ cases actually very superior) telecourses. The telecourse idea ought to be revived for the Commonwealth Literatures project. It is a scandal that we do not have national telecourses in English. Linguistics, the literatures of Africa, Asia, and Latin America, and a course on media aesthetics are obvious needs which TV could meet.

World TV Theatre

In Geneva I discussed with officials of the Eurovision System the possibility of screening Harold Pinter's "The Tea Party" at the 1966 MLA convention. This play is part of a very important development in the European community -- creating original plays for what Eurovision proudly calls "The Largest Theatre in the World." The newly-commissioned play is translated into French, German, Italian, and any other language which members of the Eurovision system want to produce it in. I think it would be appropriate for MLA members to see Pinter's play in French and German as well as in its original English. The French broadcasting system has already provided me with a script. I have forwarded it to MLA headquarters. Arizona State's Robert Hammond, a Romance specialist with a great knowledge of contemporary drama and film, has volunteered to organize such a program. In fact, an excellent symposium on comparative literature might be held in conjunction with the triple telecast on the problems of translating so controversial a playwright as Pinter. (The Museum of Modern Art has expressed am interest in a European TV Festival to be discussed in New York March 2, 1966.)

This project fascinates me because it seems a dramatic way of showing the American academic community how much more the European intellectual demands of his broadcasting system. I don't really see much hope for NET's achieving the moral and intellectual support it needs to flourish as long as

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the academic humanist is as aloof from television as he is now. He will remain aloof as long as he is allowed to live by the lazy cliche that all there is to television is "The Beverly Hillbillies."

Logistics for the Elite

Indeed, if one can distinguish between logistics for the elite and logistics for the popular, I should argue that informing the academic humanist about what is going on in non-American television is the highest priority elite business. A Commonwealth television festival, thus, would be a tremendously liberating experience for the academic humanist. Its high quality and its surprising range -- from a Ghanian "Hamlet" to a Nigerian play on wirchcraft -- both would win his allegiance.

The classroom teacher needs to see such a wealth of materials for his own sake and the sense of his students. Since the NCTE meets in Houston in 1966, the space Capital of the world is an apt place to stretch the vision and imagination of teachers by acquainting them with the Eurovision idea through seeing the first four plays already commissioned in English versions. And when the NCTE meets in Honolulu in 1967, a chrestomathy of mass communication from the Pacific Basin from Seattle to Sydney would also be in order.

Logistics Takes Dreaming

Although logistics is basically a dollar-and-cents problem, it also involves some dreaming. We have heard rhetoric about "one world" so much for the past twenty years that our superficial boredom at the repetition tends to dull us to the absolute truth behind the incantations. I am (perhaps) simple-minded enough to believe that the humanities have a key role to play in creating a climate of belief compatible with a decent world order. It appears highly unlikely to me that such an order will be possible if American students don't find in school and college antidotes to the privatizing of their lives by the pleasure axis of Miami Beach - Las Vegas - Disneyland. I see no more effective means at hand for engendering a global empathy in our ancien regime than the literary arts, including mass communication, to bring these new literatures within range of the American conscience and consciousness. The average American cannot wait another belligerent brush fire longer.

The Humanities as Politics

For in using the newer media to teach English (i.e., using the latest arts to quicken literacy and cultivation) we must never lose sight of the gravest challenge the humanities have ever faced in America: persuading our fellow countrymen to make amends for the grievous wrongs they have inflicted on the Negro, and, having cleared our conscience at home, becoming eager to aid those abroad who want to share America's relative freedom from poverty, disease, and hunger. If the humanist flinches at such elemental responsibilities, if he'd rather ostrich himself in first editions or perfected texts, we shall be sorry -- for to do what has to be done without his help will be even more demanding than it will be even with his fullest cooperation. To evoke the epigraph with which this book ends, the humanist can no longer afford the luxury of thinking the arts are for the few. He must go where the action is or betray his trust.

That action, at present, is in the public schools and in mass communication, where a patchwork curriculum with no purpose on the one hand and a high-powered triviality on the other so perfectly mirror the crisis of values in contemporary American civilization. Unless we can combine a new educational purpose with the power of communication that persists, we seem destined to dwindle away, a pathetically muffed chance.

V. LOGISTICS: GETTING OUR BEST TROOPS WHERE THE ACTION IS

> Art cannot exist only in the hands of specialists for it will wither on its pedestal. It must dig deep into the very substance of life. It must be restored to the little man.
>
> Our daily tasks, even cooking, cleaning, thinking, talking, building, as well as music, painting, and poetry, are the birthright of every human being. I would like to equate all work with art and all art with joy and satisfaction. If war can be equated with art, surely work can.
>
> -- Yehudi Menuhin, upon
> being made freeman of
> the city at the
> Edinburgh Festival, 1965

By traditional standards of academic discourse, this report will have seemed too subjective, even bordering on hysteria, to be acceptable. I have written this way precisely because it seems to me that the standard strategies of academic discussion and bureaucratic management have failed so far even to confront the problems, let along to pose credible alternatives for their solution. So, at the risk of boredom, let me summarize these paradoxes of the contemporary situation in the humanities.

The Paradox of Progress and Poverty

Surely no universities anywhere in the world have as assiduous and energetic a group of researchers and critics at work as ours do now. Never have libraries swelled so magnificently with historical materials and contemporary documents. Parallel to this tremendous activity, however, there is a steady deterioration in the humanistic studies inside the large-city school. This paradox of progress and poverty parallels the situation in our educational system itself where the schools which need the least help have the best staffs and the most money, while the center-city schools, which are on the brink of disaster, are scandalously under-financed and undermanned.

The Powerful Throw Their Weight Around

Part of this paradox is no more difficult to understand than that the rich university and the suburban school have had the political power to allocate more than generously resources to themselves, and have done so. Quite a bit of this is also attributable to the increasingly deplorable lag between the democracy of our country and the domination of the rural legislature over the urban center. There are, within the American political arena, forces which could change this balance of power quickly enough to bring us back on an even keel. As a humanist, however, intellectually committed to as whole a view of society as it is humanly possible to develop, one must insist that we always risk the possibility of failure. Indeed, we never risk it so much as when we complacently conclude that since we've never failed abysmally before in America, it is unlikely that we will in the future.

A New National Style

Here is where I find Walt Whitman Rostow's analysis of the American National Style so convincing. He indicates that the American pragmatic ad hoc tradition which was pre-eminently suited to the slow-paced life in an aragrian democracy is the very opposite of what is needed in a highly interdependent emerging world community. It may ironically be that our taste of continued success in the nineteenth and early twentieth centuries through this national style will come to make us intellectually rigid and prevent our devising a new style of national life more commensurate with the conditions confronting us today.

But I am saying more than this. I'm saying that the signal failure of the humanities to do two things well — (1) to come to intelligent terms with mass communication, and (2) to revise the humanities curriculum within the public schools -- is, in the last analysis, traceable to the containment of the professional humanist by the establishment. Early in our history, his major energies were devoted in the Ivy League universities to training an elite. More recently, he has been fighting a war of attrition with the academic expansionists who have extended higher education in a response to political pressures from state legislatures.

An Act of Faith in Popular Culture

Through all of this he has been inimical to the aspirations of all but the minority, in whose aesthetic tastes he finds a refuge from the vulgarities of mass culture. What we have of a vigorous popular culture capable of sustaining the education of the citizenry beyond their school years has grown up almost entirely outside the academic community. Until the academic community in the humanities can make an act of faith in the possibilities of that popular culture, it is highly unlikely that unversity education can begin to use its wit and frozen intellectual resources to make public education the mechanism it must become if we are to solve the agenda before us.

This is to say that to pretend that a series of ad hoc proposals of how mass communications can disseminate new ideas in the teaching of English will substantially solve our educational dilemmas is to participate in a kind of intellectual delusion. Humanists who cannot create a schedule of priorities which put the crisis in the public schools before their own admitted treadmill of publication are acquiescing in , a sick system; and if the so-called saving remnant is incapable of providing intellectual leadership, it seems pathetically irrelevant to apply Band-aids _seriatim_ to a seriously hemorrhaging body.

What Are the Humanities?

What American education needs today more than any other single thing is a re-examination of what the humanities are supposed to do in our kind of society, and a searching analysis of how the humanist needs to become involved in the creation of an adequate educational system. As it is, it is an admitted scandal that the brightest graduate students in English are urged to flee from teaching; the sooner one gets a reduced load and private research support, the faster he is accorded success.

No one seriously questions this absurdity, and until someone does, the whole enterprise of humanistic research and teaching is corrupted by the same American individualism which has ultimately caused the disintegration of our center cities.

An Atmosphere of Intellectuality

One would have to be an intellectual charlatan to suggest after having looked at the matter that the problems which confront English teachers can be resolved, either by using the mass media for teaching or by using the mass media better in circulating new techniques among English teachers. There will be no substantial progress made here until the American public finances education adequately. Lip service to education as a Good Thing without adequate financing means merely that a poor job is done miserably. Moreover, the standard tactic of expanding the educational establishment to solve _ad hoc_ problems is probably much less sensible than the creation of an atmosphere of intellectuality in American culture as a whole.

So long as salesmanship and glibness obviously give the ambitious youngster the fastest access to an affluent life, all the harangues of the clearly impoverished teacher about the values of great thinking, coherence, and veracity mean very little to the American adolescent. In a culture where the disc jockey is hero, a war against aesthetic poverty might begin by civilizing or silencing him.

The Privatized Humanist

Perhaps the greatest disappointment to me as a humanist is my growing conviction that the professional humanist does not really want to do the job of expunging anti-intellectualism in the society as a whole. Frankly, it is/a much more satisfying life to turn inward, speak only with one's civilized peers, and to pursue research interests which are justified not by their relevance but just by being defined as humanistic *per se*.

The Real Humanist

When one looks for sources of growth in the humanities today, in contemporary America, one is reluctantly driven to the conclusion that there is a great deal more hope outside the academic world now, as there was in seventeenth-century England, than there is inside it. If I had to bet on either the traditional humanist academician or the two young English majors from Harvard who became film-makers, Michael Roemer and Robert Young, I wouldn't hesitate for a minute. A film like their low-budget "Nothing But a Man" takes the ideals of the humane tradition and puts them exactly where they must be, in the minds and hearts of ordinary people.

The Unexamined Humanities

If there is any formula for getting the humanities curriculum into reasonable contact with the dilemmas of modern life, it is precisely by domesticating, so to speak, the extra-curricular efforts of men like Roemer and Young in the classroom. As I have suggested earlier, maverick academicians like Martin Duberman have shown also that there's nothing metaphysically impossible about well-trained historians finding dramatic popular genres through which to publish their own insights into the nature of American historical experience .

Indeed, if we could somehow create a collaboration between such open-minded academics like Duberman and such ground-breaking creators of popular culture like Roemer and Young, we might yet persuade the humanities that the unexamined humanistic life is not worth leading.

Finally, I don't want to add to the lethargy and inertia of the academic humanist establishment. Given the labyrinth through which a report such as this must thread itself, one can only be amazed if there is a reverberation enough to start a few thinking. We must always hope that there is a civilized way out of the tremendous waste and futility which characterize education in America today, a waste and futility which, in my judgment, comes to a focus in the humanities. The values, there of all places, should be the clearest. They are, sad to say, the fuzziest of all. If this report will cause just a few humanists to wonder what they're up to and why they're not up to it with more incentive, the anguish of trying to decide how much truth you can put in a report will have been worth it.

Tennessee Williams wrote in a preface to Cat on a Hot Tin Roof that he wanted to give the public as much truth as it could bear. It came as a salutary shock to discover that the humanist too constitutes a public that doesn't want to hear any more truth about itself than is pleasant. Let's hope by hook or by crook that we can gradually lower the humanists' threshold for self-examination too.

The Trap of the Old Trivium

An unanticipated and highly undesirable side effect of specialization in the humanities has been a constantly widening gap between extremely sophisticated knowledge about historic and contemporary aesthetic structures and the milieux they grew out of, and the increasingly inadequate and impoverished perspectives from which most people make the choices that establish the qualities of their lives. Once this gap appears between specialist knowledge and layman's choice, the split widens itself until it reaches present pathological proportions.

This polarity of expertise and ignorance parallels the suburban-center city split in educational resources, of which indeed it may be regarded as both cause and effect. Once the problems of helping clarify the moral and aesthetic choices of the urban disadvantaged reach a crucial point of deterioration, only heroic and herculean measures can reverse the polarity which is disintegrating center city.

Doing the Unneeded Superbly

It remains to be seen whether or not this isolation of humanist expertise from major urban dilemmas can be overcome at all. For the kind of sensibility attracted to the humanities in the first place, grappling with words is so much more satisfying than grappling with the problems of demoralized people in beleaguered communities, that the more demoralized the people become, the less likely there seems to be the chance that humanists will break their career cycles to risk failure in doing what needs to be done, rather than doing superbly what is acceptable in the humanist sub-culture.

Logocentrism

It seems evident to me, for example, that the English trivium is wholly inadequate to prepare students as producers and consumers of the good life in an urbanized society. It is entirely too logocentric for that. It turns people away from the world through a kind of cultivated escapism. Instead of providing practice in the use of symbols so that one becomes articulate toward an urbane agenda, the humanities generally encapsulate their partisans in an excessively aesthetic world view and repel the majority in various defensively philistine stances.

The humanities are channels for rejecting the whole ethos of cultural democracy rather than resources for helping it fulfill its promise for the mass specialist. Michael Wolff's analysis may be taken as paradigmatic:

> . . .
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> ...The factors which most thoroughly separate modern cultures from previous cultures are, crudely speaking, the series of revolutions which took place at the end of the eighteenth and the beginning of the nineteenth centuries -- the American and French revolutions, the industrial revolution, Kantianism, Romanticism -- revolutions whose tremendous cumulative impact was first felt in Victorian England....In the wake of the revolutions, however, came something like final terms in each of these series -- democracy, pluralism, a general levelling or dissolving of values. What we might call the hierarchical principle, once acknowledged as God's way, and still in large part maintained by sheer power, was challenged by forces to which, in the long run, the hierarchical principle could make no direct appeal....What is the role of literature in all this? In the first place, literature is a highly individual activity; the writer marks himself off as firmly as he can from others, so that he may be the more intensely himself. And the individualism of literature is, ultimately, aristocratic -- that is, it defines itself by its separateness from the merged indistinctness of the unsatisfactory common life, and wishes, even if the writer is himself indifferent or a professed egalitarian, to raise the reader to the level of its refining discoveries.... The revolutionary and mass character of modern society, the new media, the widespread literacy, the levelling technology, even the equalizing redistribution of worldly goods, all are inimical to literature as it has been traditionally conceived. For literature -- and the study of literature -- still believes in its version of the divine right of kings: that is, the divine right of the classics, of the supremacy of its masterpieces. It has not yet -- maybe it cannot -- undergone a revolution to some

> equivalent of the consent of the governed. What would an egalitarian literature look like?...In any event, literature and the study of literature have probably no choice but to go on doing what they have been doing, namely, defending the old pre-revolutionary values; the aristocratic values of individual possibility, of the pursuit of perfection, of grace, of beauty....No one raised as traditionally as we have been, however competent our analysis, will be able to provide the new "way" of letters -- whatever, if anything, that may be. All I claim is that, if my historical examination has some truth in it, the value of literary study would be increased if, first, the people engaged in it were more aware of the historical reasons for their relative impotence, and if, second, instead of indulging themselves in the desperate gesture of pitying or condemning the people who persist in ignoring them, they worried about ways of incorporating what they themselves value about literature into the hostile environment.

The alternative to this kind of aesthetic isolationism is just beginning to appear. It follows, I should imagine, the lessons of Berkeley and Watts, those classrooms without walls which are instructing a self-satisfied middle class that it is possible for one to reject the conformism of Progress for a more satisfying kind of diversity. Take James Sledd's bold rejection of current strategies for "civilizing" the sub-standard English usage.

Something Better than Progress

His "On Not Teaching English Usage" (English Journal, 54 (November 1965) 698-703) "suggests an alternative to the kind of teaching of English usage which was made orthodox by Fries's American English Grammar and to the cultivation of 'bidalectalism' which linguists are now proposing for the children of the poor and ignorant. The alternative: to cultivate literacy and humanity, not to encourage the quest for status or the judgment of human beings by the color of their vowels."

The cultural brow-beating which has been the covert strategy of language instruction must end. What Sledd has had the courage to say about language study must be extended to the entire trivium. Let me suggest what a trivium with relevance would do:

1. Literature. It would begin by accepting Lionel Trilling's explanation of the ethical import of modern literature:

> No literature has ever been so shockingly personal as that of our time -- it asks every question that is forbidden in polite society. It asks us if we are content with our marriages, with our family lives, with our professional lives, with our friends. It is all very well for me to describe my course in the College catalog as "paying particular attention to the role of the writer as a critic of his culture" -- this is sheer evasion: the questions asked by our literature are not about our culture but about

> ourselves. It asks us if we are content with ourselves, if we are saved or damned -- more than with anything else, our literature is concerned with salvation. No literature has ever been so intensely spiritual as ours. I do not venture to call it actually religious, but certainly it has the special intensity of concern with the spiritual life which Hegel noted when he spoke of the great modern phenomenon of the secularization of spirituality.

A literary curriculum which is not focused on helping students from kindergarten to graduate school develop ethical and aesthetic resources for confronting the dilemmas of modern life is cultural fakery. This means that literature is a secular competitor for allegiances which have heretofore been nominally monopolized by church, state, family. (Lately, of course, the mass media have quietly pre-empted most of this authority by aggressively proselytizing for a consumer goods paganism.) This struggle over the training of the modern character can scarcely be engaged in, let alone won, if the humanities don't examine the bland futility that has followed from ignoring popular culture.

Literature as the Least Narrow Discipline

Literature, moreover, must be redefined to include whatever symbolic behavior enhances man's consciousness of himself and control of his own freedom. Newspapers, magazines, photography, film, recordings -- each of the newer media has some small percentage of the superlative for the attention and explication of the student. Popular culture is not just a dragon to be slain; it is often as well a powerful horse to be broken.

2. Language. The old idea of one proper middle class diction as a *sine qua non* of success is a pseudo-ideal. Man should study language to perfect his humanity, not to fit into somebody's IBM uniform world. Language is a tool to become more perceptive in what one can learn from others and to become more eloquent in spreading the truths one has perceived himself. And language must be defined so as to include every one of the media being used in the modern world.

3. Composition. This should be changed to read "criticism." We must train people to make mature judgments about the choices they make. Acts of criticism show us how well we have taught our students to understand literature defined as broadly as the creative people in the twentieth century have extended the signification of the referents of literature.

Acts of criticism performed in visual as well as verbal languages will permit us to see how well we have educated students in the literacies a new world makes possible.

A New Trivium

A new trivium in short would retrieve the crucial areas of literature, language, and criticism from the humanistic specialities which now keep them centuries away from contemporary relevance. The greatest fallacy confronting English at present is the operating assumption that the scholar can redeem the effects of two generations of neglecting the common school by superimposing his research structure on them.

The Common School as Publication

What is needed is fresh thinking supported by massive investments of time and energy into a new curriculum in which the best knowledge and techniques of learning of the natural sciences, social sciences, and humanities are orchestrated in ways never yet attempted in our common schools. This means, of course, that the common school should become the major mode of scholarly publication for a generation. ~~when~~ When you stop to think how ridiculous that suggestion will sound to most scholarly ears, then you have a measure of the depth of the problem facing a country in which the best minds want to get as far away from the complexities of mass education as possible, and those in charge are hard-pressed to keep up with today, let alone plan for tomorrow.

Restoring the Worst

Paradoxically, the schools in the worst possible shape may be the easiest places to begin something fresh. The center-city Negroes on whom the high-velocity economy of mass production and communication has levied the highest psychic taxes can begin to reassert control of their situations in curricula which define the trivium in the ways suggested above. Supported by equally fresh departures in the natural and social sciences, a trivium which taught competent judgment through practice in literature, language, and criticism could help the slum child break out of his psychological trap -- and could show the suburb what education for a comprehensive urban community could be like. Until we have a more candid acceptance of the evasions the humanities have engaged in and a more experimental approach to formulating more practical alternatives to the trivium, what one of education's canniest analysts has said will remain true.

Examining the Shoddy

The humanities have as their primary if largely unacknowledged function the examination of the quality of the common environment, both physical and symbolic. In America this Socratic role is made more difficult by our legacies of activist anti-intellectualism, unopposed individualism which was so disruptive of authentic community, prestige for science and technology, and the humanists' self-defensive postures of elitist alienation from industrial mass culture. This multiple heritage of liabilities means narrowly aesthetic programs are incapable of providing sufficient vision for civilizing the new institutions of mass society. The humanist but go beyond the aesthetic to take into account the entire life cycle, the broad spectrum of work and leisure roles in our country today, the full range of transitional problems of modernization both foreign and domestic. He must do those things as well as conserve the ideas and artifacts which make a collective memory possible and human culture an endless challenge which permits Progress as long as Progress is never defined as perfection.

Making Exhibits Permanent

To see culture steadily and wholly imposes on the craft of English the responsibility of using the newer media to construct for the unexperienced patron the holistic community of the arts in which works of literature were originally perceived. The best way to begin accepting this essential responsibility is to make classroom documentaries out of the many thematic and retrospective art shown our museums assemble from all over the world at great expense of time and money, and then disassemble with no permanent record for the multitudes who didn't see the show.

For example, the art gallery of Bowdoin College in 1964 assembled a brilliant survey of the Negro throughout the entire range of American history. Leonard Baskin designed a first-rate catalog for curator Marvin Sadik's exhibition. The paintings illustrate the Negro ordeal in images that are both sociologically relevant and aesthetically powerful. For less than $500 I was able to film a color record of the show, but I have been unable to secure further financing. I am willing to donate this footage to the U.S. Office of Education in exchange for $500 further financing to illustrate two principles: such archival documentaries are inexpensive, yet would be extremely useful for expanding units like the Detroit required study of the Negro's contribution to American culture.

Other pertinent examples of the virtual waste of aesthetic resources include the Newark Museum's show on "Women in American Art" in the spring of 1965, the Gallery of Modern Art's exhibition on the 1920's staged in 1965, the Museum of Modern Art's TV retrospective in 1963, the Metropolitan Museum of Art's massive collection of 500 paintings from the history of American painting. Not to film or photograph these for maximum school distribution is an incredible waste of resources.

Seeing culture steadily and wholly also implies a reexamination of the denotation of the term literature. Norman Podhoretz has suggested, in "The Article as Art," that non-fiction since the 1950's may actually be one of our major literary genres, perhaps even the characteristic current mode of apprehending reality. This implies to me that literature courses, not just freshman rhetoric either, must be catholic enough to include, say, a Michael Harrington or E. Digby Baltzell, an issue of Daedalus or a wholesome development like the New York Review of Books in formal reading requirements.

Counterphilistinism

The anti-bourgeois bias of literature since the industrial revolution always tends to make us define literature too narrowly. Fear of committing a social science, as Auden amusingly put it, makes the net effect of our curriculum anti-social, as if it were in itself humane creating an adversary culture for the sheer sake of baiting the bourgeois. Literature, in short, is the best being thought and said wherever the thoughts come from and it whatever effective form they find expression.

New Modes of Publication

If historian Martin Duberman goes off Broadway to publish his insights on the history of the Negro "In White America," are we to object because he's a "mere"historian? When Joseph Wood Krutch and Gerald Green combine to use color TV to write valentines to the southwest in "The Voice of the Desert" and to "Grand Canyon," are we to say it isn't "literature" because it's on television? Complexity of idea and effectiveness of expression ought to be the sole criteria for defining the limits of literature, not the mechanical reflexes of counterphilistinism. This narrowness in the literary establishment is unworthy of the supposed breadth of mind the humanities profess.

Non-Western Myopia

Judaeo-Christian parochialism, on the other hand, keeps the ecumenical spirit from entering our literary world. Teachers balk at teaching Asian, African, and Latin American literature either because they don't know it well enough (at all) or because it isn't as "great" as a Western masterpiece. Both responses are inadequate in human terms. We need desperately in the West to relieve our corrigible ignorance of the non-West, now. Literature is the fastest and most effective way to understand others (or so we keep telling ourselves). That teachers don't know non-Western literature is a definition of the problem, not an answer to it. That they prefer to know the past and themselves perfectly rather than others and the future imperfectly is a pity. This is what comes from organizing the humanities as industries for elite publication rather than as crafts for perfecting common men.

The Multi-Media Artist

Warren Forma's work ought to be regarded as a model for an English craft trying to break out of narrowly literary confines. His "Five British Sculptors" (Contemporary Films) was so designed that he made, the same time he was doing the film, an illustrated book, a photomontage and slide exhibit for IBM complete with sound tapes. Here is real multi-media communication in contrast to the fleshy technological Utopianism of Marshall McLuhan's theories in

Understanding Media. Forma is not playing God at a Last Aesthetic Judgment. He is not separating a few masterly sheep from herds of mediocre artistic goats. He is using his eloquence to show us what is out there now, for us to savor and understand now. The whole Nobel Prize syndrome is well-deflated by George Elliott.

Masterpiece or Nothing

George P. Elliott's analysis of the "masterpiece or nothing" cult in "Critic and Common Reader" (A Piece of Lettuce, Random House, 1964, pp. 182-3) has the merit of being the statement of a man who is a highly regarded writer as well as an experienced college teacher. The classic text for what he calls "esotericism" is from the opening lines of Cyril Connolly's The Unquiet Grave.

> The more books we read, the sooner we perceive that the true function of a writer is to produce a masterpiece and that no other task is of any consequence....Writers engrossed in any literary activity which is not their attempt at a masterpiece are their own dupes and, unless these self-flatterers are content to write off such activities as their contribution to the war effort, they might as well be peeling potatoes.

Elliott allows that Connolly's *Grave* is no masterpiece. He deplores the kind of *ultimatism* which prompts a poet to sigh that there had been no new English poet worth considering since Pound and Eliot. This either-or approach, either genius or nonentity, has the depressing effect of discouraging writers falling short of the sheer genius.

. .

> And this is what I have against the masterpiece-or-nothing theory: it is against life. It is literary Calvinism with a vengeance: a book is either one of the elect, and there aren't many of those, or one of the damned. But a man who is full of life is not so keen on this butchery of experience. Sometimes he is up to reading *Paradise Lost*, to be sure, but most of the time he is not; he finds Dostoevsky a marvelous but awfully rich diet; when he sees *A Doll's House*, he is stirred deeply, but sometimes he doesn't feel like stirring. He sees no reason to cast the novels of Kingsley Amis, Ramon Sender, or Jean Giono into outer darkness; he has moods in which he finds the poems of Stephen Spender or William Carlos Williams just about enough for him; he is unabashed in his enjoyment of both *Pygmalion* and *My Fair Lady*; and the reason he gives for liking Charlie Chaplin's movies is that they are fun.

What Elliott says about the highest study of literature is true of all the arts, elite and vernacular, in the era of the alienated intellectual.

The Dodge of Ultimate Seriousness

What in effect the commitment to ultimate seriousness in literature has led to is a covert theodicy. The New Trinitarians worship the sacred texts of Yeats, Eliot, and Stevens with a dedication worthy of medieval defenders of the faith. The near solipsistic arbitrariness of these complex writers lends itself to such worship. Indeed it may even be that these three have more to say to man fallen from his Victorian innocence than any other interpreters. But it is equally clear that the new gospel is not meant for the world but for a narrowing circle of initiates.

I was once present at a luncheon in which a distinguished medievalist contentiously asked a network TV producer how *little* time a brilliant young writer had spent "doing" a half-hour program on Erasmus. (There are exceptions to the prevalent reality that off-prime time cultural shows are done with the left hand; and this scholar was unprepared for the complexity of TV's achievements, and gauchely put his footnotes in his mouth.) "Six months," was the producer's reply, going on to explain the enormous research expenses for out-of-print books and interlibrary loans the young man had run up, having exhausted the resources of a city with more research facilities than any other place in America. Push the scene back almost four centuries, and you can just hear a university wit grilling Shakespeare's producer. "But how much _time_ does he spend poring over Holinshed -- if you're willing to admit _he's_ a good chronicler!"

Literature as an Enterprise

We value serious literature as a creative activity because it is a specially potent form of knowledge. Especially in the modern world has it become indispensable as a way of placing oneself, of devising an identity, in a world full of terrifying changes and complexity. The principal reason for studying literature, then, is its capacity to focus our sense of what life, especially contemporary life, is like. Literature as a discipline is something else again. In its highly organized, widely diffused recent phase, literary criticism and related enterprises should be judged successful only insofar as it serves the purposes of literature as a creative activity, i.e., as it furthers the indispensable activity of helping men get themselves and their predicaments in focus. The median level of literary judgment is the ultimate criterion of the effectiveness of literary criticism in a cultural democracy, This assumption does not derive from any romanticizing of the common man but from observing the way the tone and quality of the common life in a society of widely shared power is established and improved. We must ask ourselves as we go along whether the resources of literature as a discipline serve the purposes of literature as existential knowledge. Does the tail even wag the dog?

An Autotelic Criticism

I want to explore the speculation with you that following Parkinson's Law of 1,000, literary criticism has created a universe of its own which parallels rather than serves the needs of men for literature as indispensable knowledge, Notice I say speculation, suggesting an irreducable diffidence about glorifying the notion with the honorific hypothesis. In passing I might urge as a rule of thumb that we ought to be more willing to risk failure than we are, by tentatively trying to fathom fundamental questions than by retreating to a tiny and irrelevant certainty over little matters.

The Shabby Coexistence

A paradox of overwhelming importance has finally prodded me to the brink of speculation about our literature and culture. It is a paradox of poverty amidst progress, impoverished instruction in literature as knowledge in mass education coexisting with a productivity hard to imagine, let alone seen in literatureas a discipline. Now there are respectable hypotheses accounting at least in part for this situation. The Education Establishment intervenes between school classroom and research library, damming up the flow of new insight from scholar to teacher, or at least cutting what could be a torrent of revivifying knowledge down to an inconsequential trickle. There is a good deal that is credible in this hypothesis except that it obscures the historical fact that literary scholars washed their hands of popular education at the turn of the century, thereby creating by default what has become the Education Establishment, an institutionalization of both the characteristic American vices and virtues, sentimentality and compassion, boosterism and meliorism, mediocrity and respect for the average. This situation will change only as scholars and educators bury rusty but still brutal hatchets to comprehend the common malaise.

Corruption by Mass Culture

Corruption by mass culture is another credible hypothesis. In this explanation, the high seriousness of the critic is stalemated by a popular culture which is dominated by adolescence and anti-intellectualism. The youth cult of Bondomania, hotdogging and hotrodding is so overwhelming that it neutralizes what could become the maturing traditions of literary culture. This analysis is also too true to be good for the future of our enterprise of enabling the next generation to know and appreciate the values of literature as indispensable knowledge in the modern world.

Yet the protean vitality of popular culture also is responsible for some works which deserve analysis in themselves: Frances Thompson's "To Be Alive" at the Johnson's Wax Pavilion, Michael Roemer's "Nothing But a Man," Robert Lowell's "Benito Cereno," Metromedia's "Faulkner's Mississippi." One cannot indict popular culture fairly if its best works are never made part of either literary training in the schools or literary research in the university. The modern predicament is so parlous, so wraught with the anxieties of transition, that it is a failure in judgment to ignore literature as knowledge no matter what genre or media it happens to appear in. We must not repeat the mistake of eighteenth-century intellectuals, who denigrated the new media of magazine and newspaper and the new genre of the novel because they often reflected the unfamiliar ideas and relatively untutored middle classes. Working class cultural forms need to be seen, then, as part of a pluralist cultural economy, with a possibility for the authentic at every level, with the opportunity for cultivating literary judgment at every stage of sophistication. Such flexibility is not very evident to me in today's schools.

Anti-Bureaucratism and Folk Singing

The bureaucratization of education is still another theory proposed to account for the miniscule impact a flourishing literary criticism has on literary tuition. Modern literature in some ways can almost be defined as a program for rejecting the bureaucratic ideal: rationalized methods of making Progress in industry, commerce, military are precisely the depersonalizing patterns the artist resents and rejects. "Things are in the saddle" is the cry of the man who prefers authentic existence to routine. Yet the schools are routinized to the point that to confront what serious literature says or implies about freedom and identity would seem to many teachers and most administrators subversive anarchy. The school prepares students for a living in one of the bureaucracies,not for life as a person. A sanitized literary instruction gives a cultivated veneer but rarely the painful self-searching which must precede the triumph of the qualitative in all areas of American life. Bureaucracies will bend to the clearly expressed desires of their constituencies, however -- that much is clear from, say, the college students' successful attempts at Yale, Cornell, and CCNY to have a share in the grading of their teachers. They don't bend easily, but they do respond. Confident literature teachers can gradually expand the freedom to discuss modern works which challenge routine-prone bureaucracies' stereotypes about sex, religion, business, culture. We can begin the transition by including folk singing in the literature curriculum where it should have been since we started the sterile practice of teaching the lyrics of ballads without benefit of tunes.

A Hell of a Good Universe Next Door

But these partially helpful hypotheses do not give a satisfactory enough explanation to me for the paradox of progress in literary criticism amidst poverty in literary instruction. My speculation is that the natural tendency of a new breaucracy of literary scholarship tends (according to the Law of 1,000) to become a separate universe. This is accelerated by contempt for educationism, fear of popular culture, and avoidance of conflict with Establishment bureaucracies. Further, that the antipathy of the typical literary scholar to these depersonalizing traits of modern life deflects him from undertaking the frustrating task of devising alternatives for how his specialty can become more effective in hostile environment. Indeed, he for the most part despairs of the task. He defines the modern world, too, as intrinsically hostile to the values he creates and conserves. This leads almost everyone in the literary bureaucracy to neglect formulating alternatives to apocalypse. Positive thinking declines into an epithet for fatuous ministers, chamber of commerce boosters, and cliche-ridden ad copywriters. But surely negative thinking by rote or ritual is no more evidence of profound wisdom than conditioned-reflex-level positive thinking. It is incumbent on the humanist to have more than what Milton called fugitive and cloistered virtue. A great tradition that will not wrestle with the enemy diminishes itself by its very quietism. I am as certain of this duty as I am tentative in sketching some alternatives. My speculation is this: Literary tuition will derive the benefits it should from literary scholarship only when the concept of publication is so radically revised in the humanities that the newer media will become a major outlet for new knowledge and the common school system the principal consumer of these new publications. The best way to suggest these new modes of communication is to start from examples which allow extrapolation. Do not worry that some of these innovations come from outside the university -- after all, in 17th-century England the university was the source of neither the best theatre nor modern science and technology. Both took root and flourished in vernacular London, not Oxbridge.

The Flight from Audiovisualism

The old reasons for humanists' ignoring films and other newer media was a rejection of the aesthetic vulgarity of audiovisualism. In that fast eclipsing world half-artists, pseudo-artists abused the film form by a higher earnestness through which they promised to render cultivation easy. The film as a celluloid equivalent of Classic Comics was not worth the attention of serious men. Things have so far transformed themselves lately in the world of cinema, however, that the humanist looks merely perverse, even stupid, when he cites now-outmoded reasons for spurning the film as art. We must now examine our cliches and judge whether or not the film has earned a firm if tiny place in humane studies.

Chilling with Kindness

The Film Study conference at Dartmouth College in October 1965, cosponsored by the U.S. Office of Education and the American Council on Education, raises serious questions about how we should encourage grater seriousness among filmmakers and deeper maturity in cinema audiences. The thrust of the conference was too much towards achieving academic status for film research and film making as an academic specialty, too little towards bringing the humanistic perspective of the university to bear on the moral and aesthetic problems of an emerging craft.

Film and the Culture Boom

It was hard for me not to feel like I'm at a wake when all I hear is wedding bells. For I'm uneasy about the new art boom; I have an unavoidable conviction that the artS are about to be mauled, if not killed, with the wrong kind of kindnesses. And film can't help but suffer from that mauling.

This could be pure dyspepsia on my part. But I doubt it. And you'll discount it if it appears obvious. Meanwhile it may be heplful if someone tries diabolically to advocate some fresh lines of thought. Let me warn you too that what I'm thinking may be mere battle fatigue from writing a report for the U.S Office of Education on "using the newer media to teach English." My homework included some of the worst non-films ever sprocketed. If Andy Warhol had set out to make an eight-hour epic called "Sleeping at School," he couldn't have done worse than these filmic equivalents of sentence fragments. Money was no object, either, on those films. And that has been an object lesson to me. So what about film courses in colleges?

I think they're a mistake. Less of a mistake than most humanities courses, but a mistake nonetheless. It is often argued that the "kids" (a cringey appellative) love films, have clasped them to their bosoms, will eventually force them into the curriculum by a continental snooze-in. But that is more a reflection on the humanities' defects than an argument for film study as another specialty. The depressing truth is that the humanities as an institution in higher education are almost wholly disengaged from the moral and aesthetic dilemmas of the society which quite generously supports them. The turf is divided up into research fiefs, and society subsidizes scholarly productivity that even the scholars complain about both as to quantity and quality. Film is just one of a number of contemporary art forms which should have been at the heart of a sane and decent humanities curriculum a generation ago; industrial design, fashion, food, architecture, civic design -- you name all of the areas where mass culture exploits the immature, preying on an arrested development, a perennial adolescence, and there you will find a lacuna in the humanities curriculum. We need to study films, but we need first to chuck out 75% of the materials which the specialist foists, contemptuously for the most part, on the layman whose justified boredom he rejects. The task of a college is to see to it that rising standards prevail throughout the entire spectrum of aesthetic taste and moral judgment in a particular society at a particular time. We are so outrageously vested in pre-industrial interests, such soft touches for golden age attitudinizing that we inhibit rather than unfold the sensibilities of the untutored. The best students simply ignore the poppycock; the tame ones knuckle under; and the lesser breeds stay outside the pale of decent taste.

Confounding the Confused

Film courses will confound this confusion by taking some of our freshest, brightest teachers and sequestering them in their own specialties. What we need is a new humanities curriculum in which radio, film, photoessay, and TV have a central role. And in which we are just as critical of film as we are of literature.

Anti-Films as Non-Art

Which brings me to my second worry. At the Royal Albert Hall last June, Allen Ginsberg sponsored a great international gathering of poets to do the place over in deepest shades of blue. The craziest part of this Scenarama was a bevy of two female New York Filmmakers who made films through the whole performance -- one by waving her Bolex around in the most assymetrical of patterns, the other by twiddling a prism in front of her lens. (What made me really mad was that at the time I owed my film supplier a bundle and this waste bugged me personally.) There are some nuts loose in the film world, and I see no need for them. "Nothing But a Man," fine, but ho-hum on your hand-held apocalypses.

The Campy Contemptibles

Finally, in this campy new country, we are kidding ourselves if we think Bogey retrospectives at Ivy schools enrich our culture. The kind of film course that needs to be started tomorrow in our big center-city schools is one that would help fellow mortals out of the jungle by showing them how to digest East Side/West Side segments like "Who Do You Kill?" and "No Hiding Place," Metromedia's "My Childhood," and "Faulkner's Mississippi," NET's "Marked for Failure" and "Benito Cereno," CBC's "The Luck of Ginger Coffey" and "This Hour Has Seven Days," BBC's "Z Cars" and "Diary of a Young Man" and ITA's "Coronation Street" and "Folksong." At this very moment thousands of half- people are yawning over some sanitized Victorian balderdash in hundreds of high schools throughout the country when they should be studying real films. If you want to do that art and the next generation of filmmakers a big favor, show English teachers how to wage a war on aesthetic poverty in the high school classroom.

The Schools' Needs

Probably the filmmaker's side of the film in the school equation will be represented by others. I think the school side needs some elaboration. There is so much education at such a low level of intensity in America that we constantly run the risk of forgetting what all the fuss is for. In my judgment its purpose is so to deepen and broaden the intellect and imagination of the individual that he can avoid a life of quiet desperation, that he can transcend the kind of wasted psychic energy I see all around me in modern America. Education in this view is at the opposite end of the spectrum from the babysitting, adjusting and labor market cushioning which are the norm today. The failure of audiovisualism is precisely here: it has failed to engage big moral issues; it bird-dogged the Establishment, trying to motivate students to learn things they didn't need to know or couldn't. The whole atmosphere of sweet-talking children into learning gives away the absurdity of the situation. The aesthetic dreariness of some of these aids has rivalled the dreariness of the jerry-built curriculum, overregimented and undersupported. We need droves of beautiful films to create an adequate humanities curriculum for mass education for the first time. I hope serious filmmakers will want to become that kind of teacher; we need their eloquence to make mass education more than a stultifying ritual. If this sounds like the incredible allegation that our schools are wholly ineffective, it does not mean to; it's just that they are tragically less effective than they have to be. And they can only achieve that minimal level of effectiveness if the aesthetic resources of the newer media are made an integral part of the educational process. This means new content and new approaches in the humanities, changes which are media-instigated.Two basic redirections are needed: a fundamental reorientation from Western narcissism to the new cultures we know nothing about in Asia, Africa, and Latin America. ESSO's Nigeria: Culture in Transition seems to me the paradigm for such a reorientation of content. And also needed is an embracing of process and dilemma in the curriculum itself. Martin Duberman's "In White America" is the new pattern in this style of teaching. New content. New methods. The film is the only way I see for end-running the bureaucracies' setup to contain change and neutralize power shifts.

I contend, moreover, that we already have a "film curriculum" that teaches the general society more about values than anything we do in the humanities. A countervailing curriculum by filmmaker-teachers would have to be as eloquent in maturing the students as the vapid Hollywood-TV one is in perpetuating adolescence.

The Curse of Conformism

The most obvious way for the university to support the film may not be the most helpful or necessary: institutionalizing the film society in some more or less prestigious part of the humanities curriculum may even put the curse of conformism on the study of film. Movies would then begin to be researched to death rather than experienced with the fullest life. What has been loved on the sly might become loathesome as a requirement. Gargantuanism, which seems to be the typical American response to what is regarded as a serious challenge, could give us longer and longer festivals and courses with less and less excellence.

Far more relevant, in my judgment, than catering to the film buffs' desire for cultural status is the possibility that university scrutiny of contemporary film trends could exert Socratic pressure against the intellectual flabbiness and aesthetic complacency that seem to thrive in communities of enthusiasts who regard themselves as banded together against a variety of Philistia. In fact, the whole business about legitimizing movie study culturally by giving it university status makes me nervous. Culture in general America is hagridden by status panics. Culture loses its highest meaning when it becomes the upper-middle-brows' equivalent of Cadillac tail fins. Culture is important because it realizes an individual's fullest human potential. The serious film is crucial because it is one of the most impressive ways man has devised for focusing the tremendously confusing experiences of the twentieth century. It greatly enhances man's capacity for composing, even perfecting himself in a world as full as ever in history of disintegrative forces. The film deserves a place in university study because man needs its help in orienting himself.

Baiting Bad Films and Filmmakers

Obviously, not all films merit such approbation. Otherwise the RKO circuit would have long since been doing what the American Council on Education wants done. Nor is the film realizing either what some filmmakers would like to do or some parts of society want it to achieve. Otherwise the Ford Foundation, USIA, and other agencies would not be trying to stimulate new talents with subsidies. It's precisely this unfulfilled potential of film and its role in maturing our culture that the university ought to be able to explore with unique perspective. I think it can do this best by extending the artist-in-residence concept and by revising its concept of scholarly publication.

Civilizing the Mass Audience

The most important reason for including newer media in humanistic instruction has not even entered a dialogue as vulgar and gimmicky as the audiovisualism it professes superiority to: the only way to fulfill the expressive potential of the newer media is to give young people the chance to aspire towards more mature creation by criticizing the inadequacies of inchoate attempts. The challenge, of course, is one the humanist rejects on principle (or from lack of one): to civilize the mass audience.

Culture as Corrupter

Perhaps the principal weakness in humanistic enterprise in America today is its effective innocence about the way Culture has been used to legitimize anti-democratic power and corrupt the vision of the American Dream. Which is to say its effective innocence about the way it has itself been abused. This is a hard saying because it argues that humanities professed one thing, wished it were doing that thing (extend the vision to all who had the courage to embrace it), but its actions had quite other effects. Jeffersonians at heart, the humanists have been unwittingly playing a Hamiltonian game.

One important effect of what Lionel Trilling calls the moral revolution in modern literature is that it widens the gap between what is taught in the common schools and what is seriously confronted in the universities where "adversary culture" flourishes with impunity, where success, not risk of failure accrues to the most articulate subversives. The general society, this is to say, rarely faces the implications of the moral revolution, preferring to censor, selectively perceive, reject adversay cultural as fit only for oddballs.

The Unobtainiable Ideal

That practice which leads to the unobtainable idea of perfection is what a humanities classroom is for. Practice in understanding better what wiser, more articulate men have seen and said. Practice in express ing for one's peers what one has learned. Practice in making judgments about the ethical and aesthetic qualities one wants in his own life. Practice which is generously but candidly scrutinized by a teacher whose ideal is also the perfecting of one's capacities by practicing. This is what Trilling's moral revolution really means.

Overemphasizing the Contemporary

Joseph Wood Krutch, in deploring the overemphasis on contemporary literature in college instruction today, argues that"the fact that in 1962-63 academic season, nearly one-third of all dissertations were on twentieth-century literature and that more concerned William

Faulkner than ahy other subject seems to me to suggest a possible imbalance not in favor of the ancients. While the old-fashioned dissertation on "The Major Influences on the Style of Peter Pindar" does not strike me as usually very fresh or important, I am not sure that the currently fashionable subjects like "The Unity of Henry James's Minor Novels" or "Patterns of Imagery in Faulkner's Short Tales" are always much better" (*The American Scholar*, 35 (Winter, 1965-66) p. 35). But why should these pitifully overworked alternatives exhaust the imagination of those fashioning the research agenda? Why not exploratory dissertations on the emerging literatures in English, annotated translations of old and new literatures from Asia, Africa, and Latin America, comparative studies of theme, genre, and technique in Western and non-Western literatures, reconstructions of the extra-literary ambience of overstudied, under-related literary works, new forms of publications like those pioneered by Martin Duberman's "In White America" and Richard Siemanowski's "Americans: A Portrait in Verses" (CBS). This fear or shunning or disdaining of new initiatives, fresh approaches verging on catatonia is the aspect of the humanities as a discipline most discouraging in the face of modernization's challenge.

The Artist as Curriculum

The humanities curriculum has finally, gingerly, given the contemporary artist a small nook in the university. This is all wrong. The artist of today, keeping alive in his work and his recollection of the work of his predecessors, is the proper curriculum for the humanities. The formgiver, the shaper of a country's style, should dominate the curriculum from kindergarten to graduate school. Teachers are properly critics, putting their students in the fullest possible possession of all the works from architecture to Zen poems which define manhood in a society cluttered with art surrogates to the point of suffocation.

Consumer-Fattening Pens

This includes a full opportunity for the student as artist, performing for his peers as well as informing himself. There is a wastefully stultifying second-handedness about the study of the humanities. College Board score motivation for ingesting learning displaces the insatiable desire to learn one's limits as a unique self. That is how we corrupt our brightest children. The great mass of mediocrities find the schools consumer-fattening pens, learning just enough to know how to keep on wanting new gadgets and know how to keep up on the payments. At the bottom end of opportunity, sullen savagery lies barely concealed.

Why don't we admit to ourselves that art is the most effective means to a man's heart and mind? We talk bussing and neighborhood schools and federal registrars and poverty programs. And these are all important in partial ways. But it's true you can't legislate morality,-- unless the legislators be Shelley's unacknowledged kind. In this context all our town meetings should hear from eloquent citizens like Robert Lowell, Martin Duberman, Michael Roemer, and the East Side/West Side collaborators. Their art can purge the community of its meanness.

Exorcising the Blue-Collar Beasts

The animus of English instruction in particular and cultural studies in general since the Industrial Revolution has been to exorcise the bestiality of the lower classes. But the blue collars whom our Victorian literary idols were afraid would destroy British democracy -- then the high point of Western civilization -- those workers they were afraid to let free have turned out to love nothing more violent than Beatles. What a hard days night it's been--worrying. I suspect thatas we begin to replace our old tactic of fear with one of love, we will do a much more effective job of humanizing the newly free.

The Artist's New Chance

David Daiches points out in "Society and the Artist" (The New York Times Book Review, 11/28/65, p. 2) that a fundamental change has taken place in the world of Western literature in the past 175 years. "For centuries before that, from Plato to Dr. Johnson, it had been generally assumed by those who bothered to think about the matter at all that literature was mimetic in nature and didactic in function -- that is, that it imitated in one way or another our known world of human experience and that it did so in such a way as to edify, instruct, or educate readers and hearers. The *poete maudit* was just a passing fever. Now he must rejoin the human race to teach it.

A balanced humanism must encourage community development as well as individual growth. The anarchism of the Romantic Revolt has created a legacy of withdrawal that eschews the social aspect of maturity in favor of the intensest sort of private self-perfection. A humanities profession which took Yehudi Menuhin's words to heart would have to reinvert its energies and talents in a massive way -- away from absorption in the overprivileged of America and Europe / towards to a commitment to the underprivileged everywhere, away from a solipsistic concentration on classic literatures of the West to an adventurous curiosity about all contemporary literatures in every genre and medium, away from a logocentric fixation on the interior mental landscapes of philosophy, literature, and criticism, towards a consideration of the external landscape which expresses human values at the same time that it molds them. At present 'time [illegible], and mistrust. Asceticism made a virtue of the necessity of scarcity. Vice was not repressing those passions which could disrupt a community barely able to survive under the best available circumstances. Abundance gives us the leisure to mature and objects through which to express an identity.

Finding What Will Suffice

Morality, in this new milieu, is finding what will suffice for oneself in a manner that will not violate the quest of others for their own true selves. Love in this new ethic replaces fear of punishment as the sanction which makes individuals hesitate to violate the integrity of others. Morality in the Victorian sense of sexual conduct is only a tiny part of this new philosophy of choice. The new ethic is both easier and harder to live up to. The old ethic was hostile to sexual pluralism, for example; the new is more likely to tolerate whatever goes on in other beds because one cherishes the right for adults to be free with each other, voluntarily. Indeed, we know enough about the dynamics of sexual impulse to realize now that the repression, say, of celibacy can lead easily to other ethically regressive outcomes -- obesity, authoritarian relations with others, sado-masochistic tendencies. Yet we also value sexual diversity enough to know that some may not want to be sexed at all. Sexual relations are a crucial element in any ethic, but they must be seen in perspective with every other outlet of man's thoughts and emotions. If contemporary literature seems sex-saturated to anti-modernists, it is probably because we are overreacting to generations of timidity and evasion and because popular culture entrepreneurs find it more lucrative to exploit the tensions of this ethical transition than to clarify its problems.

Art and a Moral Universe

Art, of course, is only one of the ways man has for placing himself in a moral universe, a world of choices for which one is willing to assume the consequences insofar as he is able to. Whatever gives man perspective on his world of choices is important. The social sciences are probably as important as they are unassimilated in the popular consciousness for clarifying the new dimensions and kinds of choices available to modern man. Choosing well comes from choosing consciously. Choosing often matures one faster than choosing seldom--if conditions encourage reflectiveness. Literature as vicarious choosing is especially useful since it allows one to choose without getting stuck permanently with bad choices. It's/the kind of free practice a disciplined intelligence and imagination provide the freed man, the chooser who has taken his humanities seriously.

Both Dulce and Utile

The arts are particularly important too, because in the ongoing pressure of life the literary arts are both _dulce_ and _utile_, useful in how they orient fallible man in a complex, changing environment, sweet in attracting the attention of the man fatigued from everyday cares to what they need to learn or remember if they are to choose wisely and well most of the time. That is where the commercialization of popular culture really takes its psychic toll. "Peyton Place" is immoral, not because it generates sexual fantasies, but because it does not help ordinary mortals to create a sexual morality based on the ethic of love. It plays to the immature thrill of pursuing the illicit without fear of punishment.

Lolita's Message

By contrast, Vladimir Nabokov's Lolita is a highly moral book, satirizing as it does the covert apotheosizing of prepubescent sexuality in drum majorettes, training bras, Miss America dolls. And poor old Henry Miller, acting out epic wet dreams of heroic sexuality, is a much-needed corrective to the hypocrisy of those admen who profess allegiance to the Establishment ethic of fear but don't practice it. Ruling by openhandedness and generosity rather than by intimidation is the ethic man has been moving toward since Christ enunciated his New Dispensation.

The Janus-Face of Popular Culture

Popular art is a kind of Biblia pauperum for the modern world. For the most part now it is Janus-faced, getting its money by pretending not to challenge the old order but battening on an audience's vicarious flouting of the morality of fear. Cecil B. DeMille provides the classical paradigm — when his penchant for movies about sex parties among the rich ran afoul of the Hayes Office in the 1920's, he ran to the Bible for fig leaves. And shortly thereafter he emerged as the most important scholiast since Tertullian. Meanwhile, children learned the evil ethic of exploitation, men "scoring" as often as possible with girls they then considered beneath contempt, so that a girl protected from her "goodness" by a species of tactical frigidity then too often became a permanent disability.

The Hammerlock of Venality and Tradition

Only the college level of the Educational Establishment tries to break this hammerlock of venality and tradition. When a biology professor at Illinois has the courage to discuss the possibility that extramarital intercourse among mature students might be a positive good, a scandal ensues. When a Goucher college chaplain utters some words about the pleasure of conjugal love, the subliminally gutter press reverberates across the land with innuendo. When a Brown University doctor admits he has prescribed contraceptive pills for two coeds, he is careful to indicate their ministers sent them to him. All the while, girls can be prescribed off campus, college students are learning the natures of their bodies and their lovers, mature students know better than to be intimidated by outraged trustees, sexually deprived taxpayers; and some ministers counsel premarital experience for the serious to anticipate physical and psychic incompatibility.

Psychic Colonialism

The massive vapidity of American television and the increasing prurience of Broadway and Hollywood's mainstream are tragic because they colonialize the psyches of their patrons rather than liberate them. The aspirations Emerson and Whitman had for a country of self-reliant men accepting with joy and confidence the new terms of existence in a secular world of abundance imply a popular culture that is non-exploitative, that doesn't cater to childish tendencies in others. The one truly tragic split in the world of art and culture is that which divides art into the serious and frivolous, that which must be respected and the kind you can, with impunity, mess around with. Some of our greatest writers have lived by this foolishly schizophrenic notion -- Scott Fitzgerald, Hemingway, Faulkner. Windfalls from the popular media were used to finance serious work, as if the intelligent minority were most in need of the perspective of significant art.

Dichotomies and Duplicities

Ironically, the separation of art and morality, the humanities and theology, encourages just this duplicity. If you can divide your moral universe into shares for pulpit and playpen, then it doesn't matter what one does to amuse the clods -- they will moralize each other on Sunday in any case. (And live fretfully their ethic of hate during the week.)

If the modern writer, by and large, has ceased to believe in God and eschatology, better then to avoid a confrontation -- keeping negative control of the popular media so that God and his ministers are as sacred as motherhood and are never mocked.

Secularism as Covert Religion

Because secular humanism is only a subterranean fourth to the happy Big Three of American ecumenism (Herberg's

Protestant, Catholic, Jew), hypocrisy is evident throughout American life and institutions. Theists never really grapple with a respectable opponent; and there is so much pressure to keep secularism invisible (we showed them when we revised our Pledge of Allegiance, after all) that neopaganism too is flabby in its complacent outsiderism. The churches and the universities are both so taken by the numbers game in their own respective ways that a true dialogue on values in modern America seems all but impossible. Big organization tries to manage the news, and Big Religion tries to manage the good news of the gospel -- afraid to grapple with overt secularism, a responsible hedonism of mind and body which aspires to enhance the only world it expects, this one. An authentic aggiornamento cannot ignore that for some God is dead, the hereafter a childish fantasy, ethical rectitude the assumption of responsibility for one's actions. Suggesting such a mature religious dialogue provokes almost as much hysteria as letting undergraduate girls get contraceptive pills at the college dispensary, or allowing convinced (convincing?) communists to talk on college campuses, or intimating that our country is capable of self-righteousness and injustices at home and abroad.

The Humanities as Ethic

I see no other purpose for the humanities curriculum than the fullest possessionof the collective wisdom of the race in order to make our behavior more civilized, more ethical. That means no more or no less than inculcating responsible behavior in the mainstream institutions of our new experimental society of abundance. Quality of decision, personal and corporate, here and now, is what the humanities are about. Yet their current deportment is polarized around two false responses: scientism and solipsism.

Scientific Humanism

The scientific humanist knows more about Emerson than he or Concord ever knew or wanted to know, yet has not himself established "an original relationship to the universe." Or if he has, he is more committed to glossing "Nature" than in helping others, however lowly and less intelligent than he to undergo transformation into selfreliance themselves. The scientist-humanist can invent twenty-three prosodic theories for Whitman's rhapsodies but neglect wholly the drift of the book and the millions of Americans who have an unconscious hunger for Whitman's vision of greatness. The scientific humanist will lead a life of quiet desperation doing research on the inessentials of Thoreau, and never ask himself or his students how much it costs of life to do so.

The Fatuity of Solipsism

The solipsistic humanist has appeared in reaction to the absurdity of such scientism and in a frantic effort to assert the hegemony of the "creative" in a venal, nightmare wasteland. Since so much tradition - mongering is fatuous, seek for the fresh; since so much of the mass commercial is corrupt, flee the marketplace. The logic chopping is obvious. But faddishness in art -- automatic writing, abstract inexpressionism, tape-recorder concerts -- is as sacrosanct to the elite whose jaded sensibilities it feeds as scientific scholarship is in the humanities.

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Neither solipsist nor scientist is on the right track. They have grossly distorted two truths the commercialization of popular culture erodes almost continuously in everyday life: the values of subjective insight and objective analysis for adequate perspective on change in modern life. The solipsist takes subjective insight to ridiculously absurd lengths; the scientist replaces impartial evaluations with heaps of sterile facts.

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Virtuosity Replaces Responsibility

The only way the humanist can avoid the extremes of solipsism and scientism is to accept the burden of institutionalizing his knowledge and values in the people and problems of his times. That is not what the humanities even *think* of doing today. In fact, though they don't spell it out (because one of their besetting faults is the excessive empiricism they share with fly-by-the-seat-of-the-pants America), their actions are all tending away from mass institutions toward autotelic performances. Virtuosity has replaced responsibility as the humanists' practicing criterion. Mass culture is doomed, even predestined to damnation. The clearest expression of this defeatism I have ever seen is in Michael Wolff's essay on the relevance of cultural history to the study of literature, "The Uses of Context: Aspects of the 1860's," *Victorian Studies* (Supplement to Volume IX, 49-63), cited elsewhere.

Wisdom for Whom?

Wisdom really amounts to individual profundity in the formulation and choice of tough alternatives. Defining wisdom this way, I argue that with respect to the humanities in America today, never has the knowledge and explicative virtuosity of so many bright people added up to so little wisdom for so few. The examination of this paradox is the greatest Socrativ task facing the humanist. It is also the most ignored. Wisdom for whom? The answer in a cultural democracy is as simple as it is unmistakable: *everyone*. But clarity, in newer media, in English, as in all human affairs, must begin at home. There is not so much of that among us for me, at least, to feel comfortable.

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VI. APPENDICES AND MEDIA RUSHES

1. Ready - Set - Write! (Rough cut, Russell Hill)
2. A New World: For Readers (Slide tape, Thelma Hutchins)
3. Literacy 1970 (Radio series)
4. Talking Sense (Radio series)
5. "Negro America" Pilot Unit (Urban humanities project)
6. Linguistics Telecourse for Delaware Valley
7. Christensen Generative Rhetoric Transparencies

To Be Sent Separately

8. ESSO/NDEA Film Package
9. MLA - NCTE Newer Media Mailer
10. Commonwealth Tape Exchange

PROPOSAL FOR
IN-SERVICE TRAINING OF
DELAWARE VALLEY SECONDARY SCHOOL TEACHERS
IN THE (NEW DISCIPLINE OF LINGUISTICS).

TO: TITLES VII A AND B OF THE U. S. OFFICE OF EDUCATION

FROM: GREATER PHILADELPHIA COUNCIL OF TEACHERS OF ENGLISH AND
PATRICK D. HAZARD,
BEAVER COLLEGE

DATE: 29 JANUARY 1965

PROBLEM:

There is an acknowledged national crisis in secondary school English in the area of composition. As this crisis has deepened over the past 25 years, paradoxically a new discipline has emerged which promises to put the entire task of developing oral and written literacy into an entire new context. Linguistics, indeed, though it be no panacea, is so clearly a preferable alternative to the irrelevant, even negative learning about language based on Latinate grammars that the English curriculum specialist has an immediate mandate to start the flow of knowledge about linguistics into the secondary school classrooms.

METHOD:

Our plan of attack is best understood in terms of (1) background, (2) search for consensus, and (3) agenda for action.

BACKGROUND:

1. The plan for a telecourse instructional package first began in a small proposal to overcome the complaints of supervising critics of Beaver College practice teachers that they were poorly prepared in "grammar".

2. Investigating this charge lead this writer to understand that while our English majors were indeed underinformed about traditional grammar (in spite of a decade of formal instructional therein!) their critic teachers were unaware of that fundamental reorientation in language study known as the discipline of linguistics.

3. Therefore Beaver College established a new course, "Studies in Language and Grammar", which establishes a dialogue between the old and the new, between what our majors need to know to survive in today's classroom and what our critic teachers must begin to learn to make tomorrow's classroom language study meaningful.

4. The syllabus for the course is Appendix A.

5. Beaver College's plan for involving critic teachers in a dialogue about linguistics is described in a memorandum of October 10, 1964, attached as Appendix B.

6. The amendment of NDEA summer institute legislation to include English prompted a conference to explore the potential of using a summer institute to expand the Beaver College program into the entire Delaware Valley. Appendix C is a Summer Institute proposal worked out with a representative group of Delaware Valley English

specialists. which is available from Title XI of the National Defense Education Act Office, attention Dr. Donald Bigelow. The search for consensus on this proposal is described in a memorandum dated December 10. It is Appendix D.

SEARCH FOR CONSENSUS:

Various officials at the U. S. Office of Education advised us to prepare a proposal for a telecourse instructional package separately, but alluding, to our Summer Institute proposal. That is why Appendix C is attached.

1. There is no problem at all in achieving consensus about the value of using newer media to close the distressing gap between what is known about linguistics and what goes on in our classrooms in the Delaware Valley. Everyone agrees that the need is urgent and that the newer media provide perhaps the only means available commensurate with the task.

2. Achieving consensus on the best methods for achieving the goal of a massive breakthrough in linguistic understanding is not quite as easy to effect. I outline below both convergence and diversity which can perhaps be productive.

3. Dr. Marcus Konick of the State Department in Harrisburg has suggested an approach testing the comparative effectiveness of programmed instruction, a filmed telecourse, and a combination of programmed instruction and filmed television. His agency has expressed an interest in financing part of such an experimental telecourse. Dr. Marcus Konick, for example, suggested consultations about research design with two Pennsylvania State Department specialists--Dr. Sidney Archer, Director of the Bureau of Research, and Dr. Robert Hayes, of the Bureau of Statistics. Dr. Louis Bender, Assistant Superintendent of the Bucks County Schools, has suggested we involve Dr. Henry Ray, learning media specialist of the Centennial School District, Bucks County, in our planning. Mr. Benjamin Schliefer, Director of Humanities, Philadelphia College of Art, and former chairman of English at Boys Central, Philadelphia, and an important leader in English curriculum in the Delaware Valley, has advised us to consult with Harvard's Dr. Carl Teeter, who did a film on linguistics for CEEB.

4. Ideally instructional components for later use in secondary school classrooms should be prepared as the learning program and telecourse are devised. These would include supplementary filmstrips, sound tapes, visuals and paperback packages integrated with both programmed course and telecourse.

5. In New York on January 27, Dr. John Hurt Fisher, Executive Secretary of the Modern Language Association, promised the full cooperation of that organization in creating an intellectually sound telecourse on linquistics.

6. The cooperation of national organizations like National Educational Television and MLA in the preparation of a series practically insures the reliability and validity of the enterprise both intellectually and esthetically.

7. The support of the Philadelphia Council of English, the Tri-State Educational Broadcasting Council, and adjacent school districts like those in Bucks County, New Jersey, and Delaware indicates a grass roots sponsorship that makes practical the vision of a regional curriculum change in a crucial yet neglected area.

AGENDA FOR ACTION

June 15, 1965	$5,000 grant for a week-long conference at Beaver College for MLA sponsored linguists, local and national ETV representatives, and a PCTE linguistics study committee to plan the contents and methods of the programmed instruction and telecourse.
June 22, 1965	Administrators from a selected sample of Delaware Valley schools will meet to work out a screening procedures for choosing school systems whose teachers will be paid to attend school year Saturday morning in-service courses.
July-August, 1965	PCTE Committee to prepare the materials and TV scripts with Channel 12 Production Team. A research specialist will be attached to the group to insure a testing design.
September, October, November, December, 1965	Videotaping of filmed telecourse and mimeographing of programmed instruction device for use in Spring Semester 1966.
January, 1966	Training Conference for Curriculum Leaders in each school participating in program including pretesting.
February, March, April, May, 1966	Instruction and post-testing.
June, 1966	Follow-up meeting of Planning Committe
July-August, 1966 (optional)	Refinement of Materials based on first experience of using them and test results.
Academic Year 1967 et seq.	Extension of materials to other schools in region and to nation through NET.

APPENDIX A

SYLLABUS - English 312, "Studies in Language and Grammar"
Wednesdays (?), 6:30-8:30 (?)

TEXTS:

(B) Morton W. Bloomfield and Leonard Newmark, A Linguistic Introduction to the History of English (Knopf, 1963).

(A) Harold B. Allen, Ed., Readings in English Linguistics (Appleton-Century, Crofts, rev. ed., 1964).

1. Feb. 10: Literacy in Historical Perspective. B, Chap. I and A, & Part I.
2. Feb. 17: The Problem of Correctness and Good Usage. B, Chap. VII
3. Feb. 24: Linguistics and Usage. A, Part IV
4. Mar. 3 : The English Vocabulary and English Word Formation. B, Chap. VIII
5. Mar. 10: Linguistics and the Dictionary. A, Part VI
6. Mar. 17: Comparative Linguistics and the Indo-European Family of Languages. B, Chap. III
7. Mar. 24: Linguistic Geography. A, Part III
8. Mar. 31: Phonology and Modern English. B, Chapter II
9. Apr. 14: The Morphology of Old English, B, Chap. IV
10. Apr. 21: The Dialects of Middle English. B, Chap. V
11. Apr. 28: Grammar and Early Modern English, B, Chap. VI
12. May 5: English Linguistics Today. A, Part II
13. May 12: Linguistics and the Teaching of Grammar and Composition. A, Part V
14. May 17: Linguistics and the Study of Literature. A, Part VII
15. May 26: Review

Distinguished specialists from Philadelphia, New York and Washington will be guest lecturers several times during the semester.

APPENDIX B

PROPOSAL FOR A LINGUISTICS PRACTICUM FOR BEAVER COLLEGE ENGLISH MAJORS TEACHING SPRING 1964 IN THE ABINGTON SCHOOLS

FROM: Patrick D. Hazard
DATE: October 10, 1964

TO: Dr. Edward Gates
Dean LeClair, Dr. Allan Glatthorn,
Dr. Rodger Dombrow,
Professor Keith Taylor

Tuesday, October 6, Keith Taylor and I met with Dr. Allan Glatthorn, principal of Abington's new North Campus, to discuss details of our plan to put all 8 (9 if we place Speech Theatre major Sandra Sked) of our English majors in a third quarter (Feb. 9 - April 2) all-day practice teaching bloc. These majors will also be involved in English 312, "Studies in Language and Grammar" to be meeting (this can be changed) Monday and Wednesday afternoons after their returning from practice teaching all day. Dr. Glatthorn has arranged for our students to receive curriculum materials in advance of a meeting he has scheduled for 3:30, December 9 at Abington's North Campus. So far this is routine. But Glatthorn, Taylor, and I discussed some really promising possibilities implicit in next spring's experiment which it is the purpose of this memo to outline. In most general terms this is a plan to involve the supervising teachers and their practice teachers through our language and grammar course in a dialogue which will start to put the new grammar and linguistics to work in the composition sector of the English curriculum. The plan proposed here has three phases.

Plase I. (Spring, 1965). Invite our student teachers' critics to take English 312 for credit and/or to visit the classes at will as resource people.

Phase II. (Fall, 1965). Assign our English majors (who intensively practice teach second quarter of the 1965-66 academic year) to several school systems in the region and invite their critics and other teachers in their systems to take English 312 for credit or to visit as resource people. The focus, as before, will be on the implications of the new grammar and linguistics for writing.

Plase III. (Spring, 1966). A television course over WHYY-TV doing for every interested English teacher in the Delaware Valley what we have done tentatively but with growing conficence for pilot groups in Phase I and II.

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Some practical matters:

John Bigby is now slated to teach English 312, but his involvement with me in a U. S. Office of Education contract may make that impractical. There are other qualified teachers available so that is no problem--except that the teacher's qualifications for the eventual TV production must be considered a factor.

Financing Phase I is only a moderate problem, but I would like your permission to draft a request for support from Project English to increase our chances for success by having funds for consultants and additional instructional materials. In that budget proposal the hypothetical financing of Phase II (to be worked out with the Education Department) and Phase III (to be done in consultation with WHYY) would become evident.

If this general proposal meets with your approval, please let me have your comments and reactions to help make a specific modus operandi as practical as possible.

APPENDIX D

PROPOSAL FOR A LINGUISTICS PRACTICUM FOR BEAVER COLLEGE ENGLISH MAJORS TEACHING SPRING 1964 IN THE ABINGTON SCHOOLS

TO: Dean LeClair
Dr. Allan Glatthorn
Dr. Rodger Dombrow
Professor Keith Taylor
Dr. Edward Gates

FROM: Patrick D. Hazard
DATE: December 19, 1964

Tuesday, October 6, Keith Taylor and I met with Dr. Allan Glatthorn, principal of Abington's new North Campus, to discuss details of our plan to put all 8 (9 if we place Speech Theatre major Sandra Sked) of our English majors in a third quarter (Feb. 9 - April 2) all-day practice teaching bloc. These majors will also be involved in English 312, "Studies in Language and Grammar" to be meeting (this can be changed) Monday and Wednesday afternoons after their return from practice teaching all day. Dr. Glatthorn has arranged for our students to receive curriculum materials in advance of a meeting he has scheduled for 3:30, December 16 at Abington's North Campus. So far this is routine. But Glatthorn, Taylor, and I discussed some really promising possibilities implicit in next spring's experiment which it is the purpose of this memo to outline. In most general terms this is a plan to involve the supervising teachers and their practice teachers through our language and grammar course in a dialogue which will start to put the new grammar and linguistics to work in the composition sector of the English curriculum. The plan proposed here has three phases.

Phase I. (Spring, 1965). Invite our student teachers' critics to take English 312 for credit and/or to visit the Beaver class on linguistics at will as resource people.

Phase II. (Fall , 1965. Assign our English majors (who will practice teach intensively second quarter of the 1965-66 academic year) to several school systems in the region and invite their critics and other teachers in those school systems to take English 312 for credit or simply to visit as resource people. The focus, as before, will be on the implications of the new grammar and linguistics for writing about the many languages modern man must become literate in.

Phase III.. (Spring, 1966). Produce a television course over WHYY-TV which can do for every interested English teacher in the Delaware Valley what we have done tentatively but with growing confidence for pilot groups in Phase I and II.

Some practical matters:

John Bigby is now slated to teach English 312, but his involvement with me in a U. S. Office of Education contract surveying innovation in the teaching of English may make that impractical. There are other qualified teachers available so that is no problem--except that the teacher's qualifications for the eventual TV production must be considered a factor.

Financing Phase I at this point is only a moderate problem, but I would like your permission to draft a request for support from Project English to increase our chances for success by having funds for consultants and additional instructional materials. In that budget proposal the hypothetical financing of Phase II (to be worked out with the Education Department) and Phase III (to be done in consultation with WHYY and the Tri-State Educational Broadcasting Council) would become evident.

If this general proposal meets with your approval, please let me have your comments and reactions to help make a specific *modus operandi* as practical as possible.

At a planning meeting with Dr. Rosemary Wilson, Miss Martha Gable, and Warren Kraetzer on December 2, it was agreed that Beaver's long planned proposal to improve the language preparation of its practice teachers had potential for an NDEA Institute in the summer of 1965 to prepare English chairman and teachers in the Delaware Valley for the fullest possible utilization of an in-service telecourse over WHYY-TV in the academic year 1965-66.

BUDGET

1. Week-Long Planning Conference (June 15, 1965).

3 MLA Representatives	x $40 per diem x 5 days	=	$ 600
3 NET Representatives	x $40 x 5	=	600
10 Delaware Representatives	x $40 x 5	=	2,000
Secretarial and communications		=	250
			$3,450

2. 2-Day Delaware Valley Administrators Screening Conference (June 22 - Delaware, New Jersey, Pennsylvania)

10 Administrators	x $40 x 2 days	=	$ 800

3. 2 Month Curriculum Materials (July, August, 1965) center (To prepare programmed instruction device package and telecourse package).

4 PCTE Representatives x $750 a month x 2 months	=	$6,000

4. 30 1/2 hour Expository Films (Estimates courtesy Warren Kraetzer, General Manager, Channel 12).

Edited 1/2 hour film shot at 3-1 ratio = $7,500			
	30 x 7,500	=	$225,000
Graphics		=	5,000
10 Visiting Lecturers (x $250)		=	2,500
			$232,500

5. 2 Camera Videotaping 1/2 hour Actuality Languages 3-1 ratio $400

(Estimates courtesy Miss Martha Gable, Director of Broadcasting, Philadelphia Public Schools)

30 half-hour edited videotapes	$12,000
VTR kinescope transfer 30 x $300	$ 9,000

6. Teacher stipends for three matched groups of 20 studying through television alone, programmed instruction alone, or a combination of the two methods.

3 groups x 20 x $300 (30 week x $10)	=	$18,000